

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts

No. 2123.

LONDON, SATURDAY, JULY 4, 1868.

PRICE
THREEPENCE
Stamped Edition, 4d.

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LONDON, SATURDAY, JULY 4, 1868.

LITERATURE

Essays on Church Policy. Edited by the Rev. W. L. Clay, M.A. (Macmillan & Co.)

We have here the following subjects and authors: all but the last two are clergymen. Mr. T. W. Fowle, 'The Church and the Working Classes'; Mr. J. L. Davies, 'The Voluntary Principle'; Mr. W. L. Clay, 'Clerical Liberty of Thought and Speech'; Mr. W. Berkley, 'The Church and the Universities'; Mr. E. A. Abbott, 'The Church and the Congregation'; Mr. W. L. Clay, 'The Church and the Education of the People'; Mr. J. Westlake, 'The Church in the Colonies'; Mr. J. R. Seeley, 'The Church as a Teacher of Morality.'

The plan of engaging in fleets is, as we see, going forward with increased zeal. We have lately had to notice the Ritualists: we have now before us a company of moderate and rational—not rationalist—Christians, with priests who do not pretend to supernatural powers, with doctrines which do not require candles in the daytime, and who, we guess, are quite unable to bring algebra to their assistance. What can such commonplace people do against the grand claims of their opponents? They will make little way with souls hungering for mysticism, who feel that their spiritual wants can be satisfied with nothing less than a miracle three times a week; not, indeed, manifested to the senses, but symbolized by half-a-dozen absurdities of dress, candle, and genuflection. They will be read with attention by the class, a large and growing class, who turn their thoughts to the time, and ask what is to be done with it. Here we have all the doctrinal schools going further and further apart, and at the same time splitting up into varieties, until at last the common compass-card will not contain points enough to designate the subdivisions of the religious horizon. The seaman, when he wants to tell the course closer than by the usual distinctions, will speak of N.N.E. & E., meaning a quarter of a point nearer E. than N.N.E. Shall we at last do the same in naming our sects? Shall we say that Mr. A. is Anglican-Puseyite quarter Rationalist, and Mr. B. Evangelico-Rationalist half Infidel? This is a grave question; for sound nomenclature is at the bottom of all accurate knowledge.

The doctrine-fights are perhaps evoking a spirit which may end in a new novelty. The various Church-sects, contending for the most opposite dogmas under common articles to which all subscribe, until many of the dissenting churches seem to have a kind of unity in comparison, are in the way to put it into people's heads that they might have a kind of pic-nic religion, in which there should be no doctrines at all except what each individual brings for himself. Such an idea would, of course, originate in or near the far heterodoxy of Rationalism. We have seen a circular signed by men of learning and piety, proposing that a meeting should be called to consider the propriety of founding a Church on no other principle than that the whole of religion is summed up in love to God and love to man. The name 'Christian' is retained; but we cannot make out any positive indication that the whole of the supernatural is other than an open question. Such a Church, no doubt, might say to each collection of opponents, We may not be quite sure to what extent we are Christians; but, if we only make good our programme, we are better Christians than you, if the New Testament have anything to do with the matter. We notice this proposal as a straw which shows the

wind. Assuredly, if things go on as now, there will be associations for the worship of God and the inculcation of morals, in which doctrine will be as much left to each man as is the case in general society, in which it has long been a prohibited subject.

The essay on the 'Working Classes' is founded on the alleged fact that those classes are, in the bulk, indifferent to religion and alienated from the establishment. The writer has a strong impression that the double-reformed Parliament will contain a large increase of democratic power, which will be used in the settlement of Church questions. This as it may be; we know that the first Reform Bill very soon added to opinion in favour of the same establishment, and increased the disposition to support it. After various minor considerations, the author says it is merely playing upon the surface to ascribe the alienation of the people to anything but the theological forms under which Christian truth is presented. The ordinance of the sixteenth century will not pierce the targets of the nineteenth; the wine of our thought bursts bottles which were old four centuries ago. The writer boldly attacks the way in which the doctrine of future punishment is presented. Plenary inspiration is described as having broken like packthread before the gales of scientific discovery and historical research. It ought to have been enough that this doctrine is not even hinted at in the Articles and Liturgy; their truth and sufficiency are all the grounds on which the two Testaments are put forward. Nor do we consent to the statement that it is scientific discovery which has broken up plenary inspiration. Science broke up the belief that the Scripture was intended to teach science, and introduced the common-sense doctrine that the writers spoke of the phenomena of matter in common phrase and on common thought. It was what the Germans take for criticism which ended in opening the question. This criticism is not "historical research," but an *à priori* method which takes hold of history by the throat, and cuts it up into can-be and can't-be with the transcendental knife of the inner consciousness. When everything was hacked to pieces by rationalism, and reason in England wished to ascertain the state of the case as between the Bible and the Church, it turned up as a long-forgotten thing that there is no statement about inspiration, and that, by the law as now interpreted, any clergyman is at liberty to be of his own opinion on that matter. And so rationalism unlocks the door for reason; but it will have to leave the key and run away. It is doing its appointed work; an injurious and false extreme is acting upon that other injurious and false extreme which gave it birth. There are communities, we are told, in which the children at their parents when they become old and incapable, and ask what better could be done with them. This we hold unnatural, as between human beings; but very natural and proper as to systems. Or at least we recognize the fitness of things in a system born of the defects of another system at once proceeding to belabour its parent, awaiting the same treatment from its own offspring in the fullness of time. It comes to this, that the working classes, especially the skilled artisan element, must be addressed in the same tone as those who are still called for distinction the educated classes. And this because the distinction has in large measure disappeared. The artisan working-classes, the political element, have not merely a strong infusion of grammar and literature, but a good deal of practice in argument and experience of discussion.

The "Voluntary Principle" is commonly

understood to mean the principle of self-support, and only involves free choice of doctrine on the maxim that those who pay the price must choose the goods. The writer of the second article makes it refer entirely to "free choice in matters relating to worship." He enters at length, and with power, into our state of things as it is in the Establishment and among the Dissenters. He is aware of, and proceeds upon, the fact that the Nonconformists are hampered in some degree by their rules, and that the Establishment is in a state of discordant freedom. The article wants a larger recognition of this curious truth. The Congregationalist minister is under rules; the clergyman is nearly his own master. The Gentile was a law to himself; the dissenting congregation is a state to itself, though it rejects all state-church as an impediment to religion. Doctrinal and ritual government is nearly at an end in the Establishment: with a minority of the flock on his side, the clergyman may go beyond Rome, aye, even to Jericho, at his pleasure. Accordingly, the question is not "how far it is practicable to give freedom to voluntary movements within the elastic bonds of a public Church," but how far it is possible to combine the liberty which is and will be taken with some kind of consent as to the length it is to be carried, and some kind of repression of admitted excess. At present there is no control: here transubstantiation, there the simple love-feast in memory of Christ's suffering; here no plenary inspiration, there the declaration that every letter of the Bible—sometimes even of the translation—is the positive word of God's mouth; here a future state of probation and progress, there a fiery furnace in which children are burnt alive for ever and ever because they slept in church and loved dancing better than prayer. There is but one set of doctrines which is allowed to lie quiet; it is found in the distinctive parts of the Athanasian Creed. We suspect that all parties are afraid to raise questions on this subject. There is much oblique disapprobation, but positive objection is overlooked. If, as happened, a clergyman be found who prints that no human being can attach a meaning to the idea of a person with two natures, one taken into the other, his fellow-clergymen allow him to remain in the maze, and make no effort to enlighten him; that is, no public effort.

The writer on 'Clerical Liberty,' after discussion of various plans, at last inclines towards "articles of belief as comprehensive as possible," with "the power of modifying them from time to time, whenever modification became necessary for the preservation or the increase of the Church." Now we ask whether "as comprehensive as possible" finds its restraint in truth, or in circumstances? If in truth, you ought not to modify for the increase of the Church; if in circumstances, there is no end to the cases in which arbitrary modification might tend to preservation and increase. The Bishop of London contends for "essentials" with wide toleration as to "non-essentials." Our author asks who is to judge what are essentials, and who is to control the diversity which will arise under any defining formula? It is an old question. The Church of Rome is very tolerant as to non-essentials, preserving always the right to say what they are. Our author's plan of essentials altered *pro re nata* is really the one which we have in operation. We do it by altering the meaning of words: he would do it by occasional changes of the words. He thinks great benefit would have arisen if, after Wilson's trial, "everlasting" had been changed into "eternal" in the Athanasian Creed. We think that a system of

variable essentials is trifling with the subject. "When the Church says such and such doctrines are not now, and never shall be, open questions, as regards the said doctrines she arrogates to herself infallibility." No doubt of it: whence it follows that she ought not to lay down any *derived* doctrines. Let her content herself with demanding a general adhesion to the New Testament: therein she professes to hold that the word of God is contained. But people differ about authenticity, translation, interpretation and essentiality! They do; but when the Church has brought herself to rest upon what she admits is her foundation, she may leave the rest to the God whose constant superintendence she professes to believe in. She cannot do this as long as she has taken the matter out of his hand. And as we have before remarked, the guidance of God's spirit has become a *lay* doctrine. We look through the clerical writings of all sides, and we find that the real existing *supernatural* of Christianity is of the most infrequent introduction. From the German critic to the Ritualist miracle-worker, every one desires to have the arrangement in his own hands. It is with them all, God shall guide us, and we will show Him how to do it! It is remarkable that neither the Articles nor the Liturgy—we do not speak of epistle, or gospel, or lesson for the day, but of the extra-scriptural part—contain one single categorical declaration that God's Spirit will certainly maintain the corporate Christian faith, happen what may. There are many petitions relative to the personal guidance of members of the Church—*singularitum*—but nothing to the effect above.

The article on 'The Church and the Universities' appears to us to assume a state of things which does not exist. Speaking of the effect of university education on the clergy, we have the following:—

"The one chief excellence of our own system is, that it leaves greater individual liberty to the clergyman than he could possess, perhaps, in any other church, Catholic or Protestant, whilst it secures, in the main, harmony between the general tone of the laity and clergy by subjecting both to the same educational influences. It can hardly indeed be denied that the characteristic of the English clergy is, that they are thoroughly one in thought and feeling, not to say in prejudice also, with the temper of the English mind."

This may mean that the dozen sections of the clergy have a dozen sections of the laity who go with them, each to each, as Euclid says. But it seems to assume something nearer to clerical unity than exists, according in tone with something nearer to laical unity than exists.

The author asks, what has a Church to fear from the influence of a thoroughly liberal University? The answer is, the necessity of becoming thoroughly liberal itself. Our author is not so brief as this: he declares that a Church which refuses progressive knowledge commits suicide; he then proceeds thus:—

"Protestantism is becoming more and more restless and irrational, because it has before it an alternative which it has not the courage to face. It cannot, or will not, see that the Reformation was a first step, and that the second step has now to be taken if the first is not to be stultified. Protestantism, as a phase of progress, has done its work; it was a protest against Roman aberrations from principles held in common with Rome; the question now is as to the principles—and Protestantism is of no avail here. As a consequence, it seems everywhere playing back into the hands of the Catholic party, because it has not faith enough or strength enough to go forward, to be consistent, to become—what it must become or else fall to pieces.—Rational Religion."

This is sound doctrine: but it should be remembered that it is because Protestantism

has made some of the required change that its advanced spirits are inclined to call out for the rest, and dare do it.

'The Church and the Congregation' is an article of important detail. The author's starting-point is that we are at a dead lock, reading a Word of God which does not, like Plato, receive the reverence of intelligible and accurate translation up to our actual scholarship, praying in terms which to the less educated are unnatural and sometimes without meaning: in theory, catechizing, excommunicating, levying church-rates, electing bishops, christianizing everybody and everything; in practice, letting half the men in England go whither they will. This, and a great deal more, is tolerably accurate description.

'The Church and Education' is well worth reading over and thinking over. The author's wicked proposal—as we go on we see that we are among a wicked set—is "simple Christian teaching, free from formulary and dogma." He knows the consequences of stuffing babies with doctrine, and especially their want of power to carry away anything but odds and ends of misconception. We will digress to help his argument by instances for which we can answer, communicated to us by young ladies who take interest—aye, and classes too—in a suburban ragged school.

We might amuse our readers with many innocent mistakes; such as "we are *buried* and strayed from thy ways"; such as a notion that the *monkeys* were once men and women, the word under explanation being *mummies*; such as the remark made on the Jews' place of worship being called a *synagogue*. "Oh yes! teacher, that is because they are sinners and do not believe in Jesus Christ." But we prefer to dwell on two very marked cases, illustrative of the medley which dogmas leave in the child's mind, and of the pestilential moral atmosphere in which the poor children live, and the habits of thought and action which doctrine will not cure. The teacher had been explaining the words in the Confession, and when all was done, she asked, Now, can any one of you say it? A little girl between six and seven volunteered, and began thus, "Almighty and most merciful Father, the Son of the Holy Ghost." On another occasion, a child of about the same age, in the award of the good-conduct tickets for the day, received a second-class ticket when she expected a first-class. She turned round to a comrade and said, Then I shall tell mother that teacher *it* me.

'The Church in the Colonies' is written on the principle of strong disapprobation of the separation from the State which circumstances seem going to force on the colonial episcopacy. People in general care little about this part of the subject; and many cannot disentangle it from Bishop Colenso, who is spoken of thus, after a remark on the necessity of smoothing the passage of heathens to Christianity, and "extending a liberal toleration in all matters of merely contingent obligation to whatever may be suitable to a state of transition."

"It is not to be wondered at that these merits should oftener be found in the representatives of the spiritual culture of a nation than in the missionaries of a dogma; and it is a significant fact that Bishop Colenso, the stoutest maintainer in our time of the national character of the colonial Church, has been also conspicuous for his enlightened treatment of the Zulus, and has incurred obloquy on that account from the same ecclesiastical parties, who appear to be incapable of enjoying their own without attacking his lawful freedom. On neither point, however, are his labours and devotion without reward. Perhaps the most remarkable savage race in any of our colonies, equal to the Maoris in industry and intelligence,

and their superior in order, have named him in their language 'the Father of bringing up'; and without having transgressed the doctrinal limits permitted in the Church of England, he is aiding to impress a high moral and intellectual standard on a rising colony, while the acknowledgment of his episcopal superintendence by half the clergy, and the great mass of the Church of England laity of the diocese, testifies to the compatibility of Church fellowship with wide differences of opinion."

Many of our readers, not much in the way of actual news from the Cape, will be glad to hear that Colenso is not crushed; and he himself will be strengthened by finding that an associated body, mostly clerical, dares in more than one place and manner to bear testimony to his character and his results.

The Church as a teacher of morality strikes home upon a point of as much importance as any of the others, but one not so likely to excite passionate controversy. It is demanded that the clergy shall become higher teachers of morality: "not the teaching that we ought to be moral, but the teaching what is moral and what is not." To this end he is to get a better knowledge of man and his history; and is to go for examples, not merely to David, Ezra, and St. Paul, but to the records of his own and other countries. They should, in fact, get a bible of examples—the language used is so strong that one would almost suppose it was to be a book drawn up by joint labour—and should make the people "listen to matter intrinsically interesting to them." It is asked whether persons acquainted with antiquity do not often smile at the innocent modernism with which the acts of Jacob or Deborah are discussed in the pulpit? Surely they do: and also when they hear a sermon taken from a text spoken by Eliphaz or Bildad, of whom God himself decides that they have not spoken of Him the thing that is right. But it is in the Bible; and a zealous Oxonian has declared, in our own time, that every syllable and letter of the Testament is from God himself. As to morals in general, what we have given above from the little children is just an illustration of the state of grown people; bad moral habits are to be cured by sound notions of justification.

Our authors have sense, religion and courage to speak out; and though we find in their writing much matter for discussion, and something to oppose, we are much pleased with the course they have taken. When the Ritualist is free to advocate transubstantiation in the most direct form, under the wing of the Church whose very existence is a protest against that doctrine, none must find fault with those who stand up for making something like a clean sweep of all restrictions whatever. What is wanted is something explicit in the shape of legal understanding; if no such thing can be managed, there is an external power which will at last become too strong to be resisted. The nonconformist will not always be satisfied with an arrangement which shuts him out because he cannot subscribe, and admits, under subscription, up to Rome on one side, and far beyond himself on the other. There is a great money question which must arise. If it should be found practicable to maintain the Irish Church—a very dubious *if*—it may be staved off for a time. But if the endowments of that Church should be applied to other forms of religious use, which may be done by distribution among opinions, then, as the advocates of the present state of things truly say, there will be more than the small end of the wedge inserted between the existing Establishment and the existing revenues. There may yet be time to put the Establishment in a position to give efficiency to the argument derived

from the general character and utility of the working clergy in things of real importance; a consideration now hidden under the fog of doctrinal sham and shuffle. But there is not a moment too much. What should be done may puzzle the wisest heads; but nothing will be really effective which does not provide things honest in the sight of all men.

Irish Grievances Shortly Stated. By James Cotter Morison. (Longmans & Co.)

THERE is something droll in this book, and in the causes which led to its being written. Mr. Morison expresses his sense of the "ridicule" which will consequently arise against him, but his courage or his wisdom is superior to any such sense, and he boldly cries "peccavi," despite "the ridicule which frequently attaches to a palinode." Here are the facts, and they almost seem to belong to the Comic History of Literature.

So late as January last, Mr. Morison gave to the world his views on the Irish question. Before spring came he appears to have waked up to the conviction that he knew nothing about the subject; and the summer itself had not yet arrived when the author published opposite views, with full conviction of his now having got at the very truth of the critical matter. His former judgment, he candidly avows, was simply "the too hasty expression of a set of opinions that sprang in great measure from national prejudice, from an inadequate knowledge—which he may perhaps also qualify as national—of the actual grievances of Ireland, and from insufficient meditation on their causes, past and present." With a simplicity that is almost sublime, after such an avowal, the author thinks that he has now got at the positive facts, and has been enabled to arrive at an unassailable judgment, by "a visit to Ireland extending over several weeks, and devoted to the exclusive study of Ireland and her history." Mr. Morison only half illustrates the story of the lively Frenchman who, after he had been several weeks in England, thoroughly understood us, began to doubt the thoroughness of his comprehension at the end of a year or two, and finally, at the end of ten, confessed that he found it perfectly impossible to make us out at all.

Now, for our own parts, we are not disposed to ridicule any writer who boldly publishes his second thoughts as best; but Mr. Morison must expect to be questioned. Why did he write his first book on Ireland, when he was ignorant and prejudiced, as he avows? How are we to be sure that he is less ignorant and prejudiced now? If his first contribution to the elucidation of Irish history was all wrong, although it was not written till after he had an opportunity of years of study, how can he be sure of having mastered the truth by "a visit to Ireland extending over several weeks"? We can understand a difference between Philip drunk and Philip sober, but we cannot see that Mr. Morison, after a visit of several weeks to a country is much better qualified to pronounce authoritatively on one of the most difficult questions of the day than he was a few months previously, after he had had years to devote "to the study of Ireland and her history." Taking his own confession, he was not justified writing his first work; judging from his present book, he is equally unqualified for the mission he has assumed. Some of our nearest neighbours (the French) seem similarly unjustified or unqualified when they treat of England. There are writers among them who, never having crossed the Channel, write about England and the English exactly

like people who know nothing about us; but let a lively feuilletonist come among us for "several weeks," he will serve up English subjects to his French readers in a way that would be as likely to give them a fair idea of Kamschatka and the Kamschatkans. As for the author's prescriptions for the Irish malady, they are various, but among them he tells us, with all seriousness, that "a first-rate remedial measure would be a compulsory study of Irish history by every Englishman who could read." Mr. Morison has himself contributed two chapters, but we are not sure which of these he will ultimately stick by.

Meanwhile, the reforms he desires will be accomplished; the Church and the Land will soon be undergoing a great change. There will remain, with regard to the former, the bitter contest between the Irish Catholic laity to be free, and the Italianized priesthood to enslave them. This contest, indeed, has begun, as any one who studies Irish contemporary history in the Irish newspapers may see, daily. With regard to the Land, the most oppressive landlords have been, not the English, but the Irish; as any inquirer may discover for himself at election times, when Irish tenants are being driven to the poll. As for the poor Saxon, who is the accepted thing for abomination, that very fact shows how some people may read history without understanding it. In the old days, it was no uncommon thing for the Anglo-Saxon to take refuge in Ireland. He was well-received by that capital fellow the Dane, who, stout soldier as he was, turned to lucrative trade, or made the plough-share the instrument of wealth.

Mr. Morison has just read enough to be one-sided, now; as he was other-sided before. He has no idea of the atrocities practised by the Irish chiefs of the romantic days. He has no apparent knowledge of the mean rascality of the later Irish professional patriot. What is wanted for Ireland will continue a want, in spite of England and the whole world, till the days when selfishness dies out in the land, and men, forgetting party, and wisely forgetting a history which Mr. Morison would have them remember, will seriously address themselves, not to establish an ascendancy for this or that class of men, but to make the best of Ireland as it is, for the use and benefit of all. We expect Mr. Morison's third Essay to be written in this amended sense.

Scottish Ballads and Songs. Edited by James Maidment. 2 vols. (Edinburgh, Paterson.)

The Legendary Ballads of England and Scotland. Compiled and Edited by J. S. Roberts. With Illustrations. (Warne & Co.)

SIDE by side with Mr. Maidment's volumes, which are in every sense of the word good, and precious, we may set the Chandos collection of ballads. It is copious and correct, and will be a capital introduction for young students just beginning to study ballad literature. The notes are brief and judicious, the text is carefully collated, and the only very bad part of the book is the illustrations—vile conventional woodcuts, without point or shape. Mr. Maidment's collection is another matter, being intended not so much for the tyro as for him already deep in the subject. The rough woodcut on the title-page, taken from an old German broadsheet, is the best introduction the book could have. It represents a freebooter of the right type, thick-legged, sinewy, with a live duck tucked under his right arm, and a sword like a weaver's beam trailing in his left hand. A bag of potatoes

fills the background. The rascal has been foraging successfully, and leers grimly as he drags his big limbs back to his comrades.

Mr. Maidment selects seventy-eight ballads, or versions of ballads, giving sometimes two or three perfectly distinct copies of the same piece, picked up in various parts of the country. He has a wise dislike to collated versions, and rejects all interpolations to the best of his power. But his finest work is to be found in the introductions and appendixes. With extraordinary diligence, with an unusual scrutiny of details, at first seemingly insignificant, and generally with much good taste, he manages to produce a set of "side-lights," which are the best things of their kind we have had since the publication of the Border Minstrelsy. The pieces chiefly selected are the battle and border pieces; but we have domestic glimpses too, as in 'The Lass of Lochroyan' and 'Waly Waly.' The tragedy common to Court life in those days appears darkly in the two or three ballads concerning Mary Stuart.

The most zealous advocate of Mary will admit that popularity is not an invariable test of merit; and the British public have ever had a sly sympathy with good-looking debauched princes. The Stuarts have never been greatly distinguished for virtue or real generosity; but their dashing, romantic style and their handsome faces have made them popular. About Mary's true character we shall never have any settled knowledge. The seraphic being of Aytoun's octosyllabics is almost as false and detestable as the giggling, crawling, alliterative monster of Mr. Swinburne's blank verse. The truth lies somewhere between the two; but we cannot quite guess where. Those were terrible times, and few women have been so tempted as Mary. The most effective argument against her is adopted by those who have tried to show that she was not beautiful; if that could be established, all the hero-worship would be over.

To turn from Mary, Circean and ghastly at her best, to Johnie Armstrong, is to step at once from a scented bed-chamber into the free, open air of the heather. Johnie was a reiver of the broad, old school,—a thief of course, but not the least like our modern "prig." To our mind, the thought of those old border raids, wild and brutal as they were, brings freshness and relief. Men fought "for their own hands." There is nothing finer and fresher in literature than the Johnie Armstrong group of ballads; with 'Kinmont Willie' and the rest, they make a glorious company. To his various versions of 'Johnie Armstrong,' Mr. Maidment adds an historical appendix, containing the prose story of the champion's life. So good is this story, and so thoroughly complete in itself, that we transcribe it entire for the benefit of our readers:—

"A 'brave jolly man,' living in his own castle in Westmoreland, keeping up the laudable custom of charity, and enjoying the luxury of doing good to every one. Instead of indulging in these predatory habits which made the name of Armstrong so formidable to Englishmen, our hero adopted an opposite method of obtaining riches. Accordingly, he used various ways of increasing his means, 'as in clothing buying and felling forests of timber, breeding cattle, and the like.' He was enabled by his success in his various avocations to live in grand style, and to build a hall, where he had a table every day furnished for eight score men, who were clothed and armed for the defence of the country. Having originally been a soldier in foreign parts, fighting against the Turks and Saracens with great success, he had acquired much military knowledge, and took infinite pleasure in instructing his dependants in warlike exercises. So successful was he in this line, that he obtained the name of the 'Champion of the North.' His house was called Giltneck-hall,

and it is recorded that in digging subsequently under the ruins, a lot of silver and gold was found, which enriched the finders, and was termed, 'Johnny Armstrong's bounty money.' At the mature age of forty, 'the Champion of the North' resolved to take a wife; and as he had the choice of the whole females in the neighbouring territory, he could not have had much difficulty in committing matrimony, but he was very fastidious, and not disposed to sacrifice himself for riches; so he fixed his affections upon a beautiful sony creature while 'passing through a market town,' where he had no doubt been engaged in selling his horses, cows, and pigs, and ascertaining she was the daughter of a poor gentleman, who had suffered severe pecuniary losses by the war between the two kingdoms, he was emboldened to pop the question, and was at once accepted—no enquiry being made by the papa as to the character of the suitor—the worthy gentleman being naturally anxious to get his daughter settled for life. The day was fixed, and Johnny duly made his appearance with his eight score men, 'laced all with gold and silver, with silver hilted swords, embroidered belts, gilded spurs and plumes of white feathers in their bonnets, bravely mounted.' The people throughout the town mistook their leader for the king; and the intended bride, who was looking over the window, ran to her father to tell him that his majesty was come 'with a numerous train to visit him.' 'God forbid,' said he, alarmed that his provisions would be insufficient to feed so large an assembly, 'go down—send them all away; say I am sick—or whatever you like, but get quit of them.' The obedient daughter did as she was told, and found to her infinite delight it was the unknown gentleman who was to marry her, and that he brought as much as the whole neighbours, including his own retinue, would scarcely be able to devour for the marriage feast. He then announced he was the well known Johnny Armstrong of Giltcock-hall in Westmoreland; whereupon there was a great shout, the gates were thrown open, cooks rushed into the kitchen, victuals accompanied them, and while the 'dèjeuner à la fourchette' was arranging, John became the husband of Squire Leonard's daughter. The fair bride was then taken home, and magnificently entertained. 'Soon after he (Johnny) had divers encounters with the Scots, and thereupon a war arising between the two nations, after the battle of Bannockburn, Westmoreland fell into their hands.' Although Armstrong was not present at the conflict, his wife and his father-in-law, being cautious persons, suggested, that in consequence of the transfer of Westmoreland to the Scots, the whole establishment should leave Giltcock-hall, and emigrate to the south, but John, who had 'an undaunted courage, declined the proposal,' as he imagined, poor silly man, that the Scots king would be a generous enemy. Now his Scottish majesty had got into a sad mess by the 'Redshanks' and Danes, 'two bloody northern nations,' invading the Western Islands, with the assistance of some discontented Scots. This onslaught of his enemies and rebellion of his subjects made him so very irate, that he placed lots of his nobles in durance vile as a precautionary measure to prevent them bringing in, as he supposed, the English. This very perplexing business made him 'clap his hand on his breast,' and exclaim with a sigh, 'Ah, is Scotland so full of treachery, that never a man from the highest to the lowest degree dare appear before his king when he sends for him.' The monarch should have remembered in making this strong statement, that his fancy for incarcerating his subjects made them cautious in appearing before him. His majesty having thus given vent to his feelings, one of his suite suggested that his new subject Armstrong was a valiant and trustworthy man, and strongly pressed his merits upon the monarch. At this critical moment a courtier entered, probably an Elliot or a Scot, races pre-eminent then in the pleasant pastime of cattle-lifting. It unfortunately happened that this person had been severely punished by Armstrong for having taken 'from the poor English country people' lots of their cattle. To such a person the king unhappily addressed himself, enquiring what sort of fellow Armstrong was. The answer may be easily imagined, and his

majesty was assured that he was a bitter enemy who was then plotting to recover Westmoreland, and that his majesty would act wisely to get hold of him and put him to death. This fiction was swallowed without difficulty, and the monarch proposed instantly to send an army against him, but his informant thought this would not do, and that diplomacy was preferable. This idea struck the king as advisable. Accordingly a letter was indited, signed 'Robert Rex,' containing all sort of flummery, and as full of lies as an egg is full of meat, inviting the honest Englishman to Edinburgh, where he should be heartily welcome. Upon receipt of this letter, 'the champion of the north' was delighted, and prepared to set off to the Scottish capital with his suite properly appointed. His lady took an opposite view, as wives not unfrequently do, and in this instance, strange to say, she was in the right. She distrusted kings, being rather democratic in her opinions, and suspected foul play, but her husband, who doubtless expected to receive a coronet and not a halter, was not to be dissuaded; off he went with his followers all shining in gold and silver, armed to the teeth. As he passed through the towns the good folks beheld the gallant company with amazement, and on reaching Edinburgh, royalty itself was so far confounded, that the king mistook Armstrong 'for a foreign prince,' and moved his bonnet to him, but when he ascertained who it was that stood before him, his rage knew no bounds. After indulging in rather strong language for a king, he ordered his visitor and his fellows to be hanged without further ceremony. It was in vain that Armstrong referred to the king's solemn pledge of safety; he was only laughed at for his simplicity. Not choosing to be hanged, he and his followers drew their swords, and a most tremendous battle ensued, in which the betrayed visitor and his men were all slaughtered, after having slain two thousand five hundred citizens and soldiers. So much alarmed was the illustrious 'Robert Rex,' that he got out of the way as fast as he could, and hid himself till the affair was over. The story concludes with mentioning that all the country lamented the fate of Armstrong, and his little son, sitting on his nurse's knee, vowed to revenge his death, which, 'when he came to be a man, he as gallantly performed.' How this vow was fulfilled the writer of the 'Pleasant and Delightful History' does not inform his readers.

After all this, need we say that we recommend Mr. Maidment's collection? It must, of course, have a place in every student's library; but general readers would do well to make its acquaintance.

Thoughts of a Lifetime; or, My Mind—its Contents. An Epitome of the Leading Questions of the Day. By the Author of 'Utopia at Home.' (Trübner & Co.)

Is this a dull joke, or is the author serious and dull simply? Does he want us to laugh with him, or to laugh at him? Whichever of the two may be the object aimed at, we fear the latter will be the result attained. Indeed, we almost think the writer is more to be blamed if he fancies himself a satirist than if he is persuaded of the sober truth of his odd fancies. It is plain that he is not Utopian, for Utopia is governed by the laws of reason and possibility. We do not apply that name to a scheme bearing the hall-mark of Hanwell. We apply it, too often perhaps, to schemes which are afterwards realized, and which then seem so simple and natural that we wonder at the blindness of their opponents. Railways were once Utopian. A system of government based on a reversal of our present laws, on the treatment of dogs and children as moral agents, on the dedication of drinking-fountains to patron saints, dates from a kingdom much nearer to earth if further removed from all human notions. We confess that we can hardly look upon such theories as this of the patron saints of drinking-fountains in a serious light. But it is still less likely to

be satire. The only charitable conclusion is that the author's friends ought to take care of him. And this conclusion is forced upon us when we find him saying, "Genius is the greatest of all crimes. I will not add impudence to guilt. I have been very, very guilty. My only plea is, that I have been punished, all my life long, Heaven above only knows how severely." Still more perhaps when he compares himself to Shakspeare, and sets himself up as the typical child of genius. "Years of cruel, cruel neglect, in which his most laboured thought is refused a hearing, and then years of stupid, stupid fawning, in which his merest *ipse dixit* goes unquestioned by the flunkey crew that greedily, like ravening wolves, gobble up his most nauseous toads. I have suffered in the one way but too severely; may I escape the other! May I never be the crotchety, capricious, conceited demi-fool, demi-god that Comte, for instance, was, and X—is!"

A short list of the author's most notable theories will show that our remarks are justified. In the first place he wants to change all our laws. The statutes of the realm are to be so condensed as to be contained in a sixpenny volume. The iniquitous laws of copyright—which are the sole cause of one publisher having recommended the author to try Rivington, and of another having returned his work unopened—are to be repealed. Rape is no longer to be punished while adultery escapes. The present crime of manslaughter is to be abolished, and that name is to be applied only to the less aggravated kind of murders. This, at least, is what we gather from the author's statement that murder and manslaughter are both wilful. A certain number of offences are to be counted felonies, among them "stubborn refusal of full conjugal rights." A dog which bites a child is to be punished by the magistrate just as the child itself is punished for stealing. Marriage with a wife's sister is to be permitted. The beard is to be universal, and, in the case of Government officials, compulsory. "The 'busses' are "not to date from low pothouses as now, but from the guardian saint of the post-office drinking-fountain that they start from." Small country churches are to fall to ruin, and the people of the small villages are to frequent the nearest parish church of a proper size. They may, however, go and pray in their own ruin whenever they have "a fancy thereto." The House of Commons is to be in permanent session, morning, noon and night all through the year, so that there may be time for both business and speaking. Voting might take place every day, from twelve to one, and members who were not present might vote by proxy, or letter, or telegraph. The birch is to be used for children and schoolboys.

We have picked out these rather salient points from the wild jumble of theories and crazes with which the book is stuffed. There are germs of sense in some places, though unfortunately others have long since brought the seeds to maturity. Where the author has been content to borrow, he is sufficiently tame and commonplace; but he aspires to be original, and his wish is granted in a different sense from that in which it was directed.

NEW NOVELS.

Robert Falconer. By George MacDonald, LL.D. 3 vols. (Hurst & Blackett.)

READERS whom Dr. MacDonald will never know or hear of will be grateful to him for having written 'Robert Falconer,' and it is in these secret responses to his words that a writer finds his true reward. Before any satisfaction can be derived from this work, the reader must be at

the pains to master the quaint Scotch dialect in which most of the conversations are carried on. The book is well worth the small effort this will require. He will be amply repaid by the racy humour and original phraseology which are found in every page. Robert Falconer is the matured utterance of all the thoughts and aspirations which Dr. MacDonald tried to say or sing in his early poems, and the completed picture of what he set forth in more or less fragmentary form in his previous novels. He has fulfilled all his promises, and this is saying no little. We could find fault with the construction of the story—with many of the incidents, some of which are left half developed and unsustained, and one or two which are unnatural, exaggerated and strained; but, as a whole, it is a work to which a man may sign his name and feel that he has honestly put forth his best strength to do it effectually. 'Robert Falconer' contains the experience of many years of life, both personal and observed. The object of the work is to kindle in those who read it the desire to find what Fichte calls "the way to the Blessed Life,"—still more to excite the desire to walk therein. Although 'Robert Falconer' is not a book to be taken up for amusement, and though readers who are merely in search of a novel for light reading had better consider themselves hereby warned to let it alone, it is, nevertheless, a work brim-full of life and humour, and of the deepest human interest to all who care to read of

Life and death, and the deep heart of man.

It is a book to be returned to again and again for the deep and searching knowledge it evinces of human thoughts and feelings, not only in different phases of the same character, but in entirely different natures. Dr. MacDonald works out and develops the process of education in a human soul through the medium of the outward and "changing scenes of life," from the first vague imaginings of the childish heart to the full development and harmony of all its powers. The interest of the story as a narrative lies in the strong individual personality of each character, and in the subtle elaboration of incident, so as to show how all things work together; how events which at the time seemed only dreary and calamitous—the destruction of a man's best hopes and most innocent aspirations—are, in reality, steps in the process of transformation into a better and nobler character; so that he is enabled by their means to realize the very best of all that he is capable of being or becoming. The gist of the story deals especially with those phases of religious doubt and unrest which are the characteristics of the present day,—the problems that occur to pious, thoughtful men, who are troubled by the different forms of theology by which men have striven at once to exhibit religion and to protect it from a too near approach. The story shows in its progress that light arises for the upright, and that those who truly desire to learn will be taught. The moods of inquiring minds—differing apparently in each individual, but alike in all as regards their root and tendency—are drawn with subtle and wonderful skill. The distinction between the pains of healthy growth in the soul and the morbid sickness of disease is kept clear for the reader by the skill of the author's power of analysis. The whole drama of life is set forth as played by many characters, all of them acting more or less upon each other, as is the case in real life. Robert Falconer is the central character. He is represented as reaching the highest moral stature and most thorough and well-balanced development. Through him the author utters his own thoughts and convictions; but the other personages are

all true to nature, and some of them come home to one's sympathies more than Robert. The Scotch dialect in which nearly all the conversations are carried on lends itself to quaint and felicitous expressions, which give weight and individuality to the words.

Robert Falconer is a Scotch laddie brought up by his grandmother, who is a fine character; a strong Calvinist and deeply religious, with no conception of any religion apart from her own creed, but with a heart full of loving-kindness, and a sense of justice which is stronger even than her love. She has one heart-grief: her only son, the father of Robert, has gone to the bad, and, after a career of drunkenness and debauchery in which he wasted his fortune and broke his wife's heart, he has utterly disappeared in a slough of degradation. Robert's first mystery is the questioning about his father; from broken words and shadowy recollections he comes to feel intense pity for him, and resolves when he becomes a man to go into the world to seek him; he puts into his prayers every night a petition for his father. The poor old grandmother, with her heart made still sorer by her stern Calvinism, prays for him too, with an earnestness that nothing short of a firm belief in that terrible creed can inspire. One day a report comes that he is dead; and then she recognizes that she must no longer hope or pray for one who is dead and whose state is fixed. The whole of this scene is wonderfully true; the stern sense of right and duty by which the stately old lady silences the cry of her heart is more touching than any effusion of words. Robert's difficulties with his creed are beginning; he steadily refuses to believe in the report, and persists in his prayer for his father. The desire for his father's restoration is the ruling thought of his heart, and shapes his whole life. When he is free to go out into the world,—after a long and difficult training, in which all hope or desire for any personal happiness has been taken from him,—he gives himself up to the search for his father, and, in the course of that quest, he goes about doing good in the worst dens of London misery, working out the author's own ideas of the principle and method upon which such things should be done. Whilst Robert is undergoing the training of education and circumstances the reader is in sympathy with him; but when he becomes the author's ideal of a perfect philanthropist he has acquired a touch of self-consciousness, which mars the effect.

Poor Humanity. By the Author of 'No Church,' &c. 3 vols. (Chapman & Hall.)

A work that invites consideration from two very different points of view, 'Poor Humanity' is at the same time a thoughtful and deeply pathetic picture of modern English society, and a melo-dramatic tale of murder, perpetrated by a worthy clergyman under circumstances which so far palliate the offence that the criminal retains the reader's commiseration and respect after his guilt has been thoroughly established. Regarded as a story which deals sensationally with a homicide's temptation and crime, and teaches that manslaughter may be excusable, if not justifiable, the tale is open to grave objections. Though the Reverend Theobald Gifford's criminal action is not inconsistent with a nature whose conflicting elements of good and evil render him alternately strong and weak, tender and harsh, gentle even to feebleness, and so stern as to be absolutely cruel,—and though the author succeeds in rousing our pity for the weakness of what appears most strong in "poor humanity" by

showing how the infirmities of a conscientious and benevolent gentleman may result in just such crimes as we make no allowance for when they are perpetrated by the murderous ruffians of our dangerous classes,—this side of the story is no picture of what occurs, or is likely to occur, in real life, and its moral is not altogether wholesome. No one will deny that spiritual pride is liable to trip and fall, like every other kind of pride, into the degradation from which it deems itself most secure; and that under strong and sudden temptations, men in the main good occasionally surpass in wickedness men who are systematically evil. Nor can it be said that these are truths which romantic art should not venture to illustrate. But when the novelist assumes the office of moral teacher, he should put a rein on his imagination, and be careful that his delineations of human nature and manners are exactly truthful reflexions of the society to which he would have us apply his doctrines. Now, our quarrel with the author of 'Poor Humanity' arises from the fact that the main incidents of Theobald Gifford's career are so highly improbable that, notwithstanding the logical consistency of his character, they misrepresent the life which they pretend to portray. The world must alter greatly before a worthy clergyman, hiding from public observation by a series of meannesses and direct falsehoods a murder which he perpetrated under the influence of violent passion, can be a type of clerical life, or an illustration of the dangers which are likely to beset a peaceable English gentleman. However strongly the author may urge that the circumstances of the Rev. Theobald Gifford's downfall are meant to be regarded as exceptional, she will admit that he is introduced as a type of ordinary clerical character, and that she asks us to accept his frailty and his guilt as indications of the evil that may qualify the goodness and agonize the conscience of such a personage in real life. It may also be urged that in so far as she induces her readers to comply with her wish on this point, and take her clergyman as a specimen of poor humanity in the sacred orders of the Anglican Church, she encourages them to think that not the least probable of life's possibilities is the existence of a village priest whose stainless reputation covers a consciousness of hideous crime, whilst it helps to secure him from the lawful penalty of his felonious achievements. That such a view accords with the teachings of experience, or that it is otherwise than at direct variance with the actual conditions of English society, we cannot concede; and even if it had the support of known facts, we should think it unadvisable to draw attention to a state of affairs which would impel simple minds to mistrust the appearances of morality, and doubt the goodness of their outwardly decent neighbours. Moreover, by palliating her clergyman's act of homicide—so that whilst sympathy is roused for the doer of the crime, its victim seems to have only fallen beneath a blow of justice—the author has certainly rendered no service to public morals. Without denying that murders vary in repulsiveness and enormity, and that whilst one deed of blood may rouse every sentiment of repugnance, another homicidal act may be comparatively venial, or even command the righteous approval of spectators, most persons who feel strongly with respect to the influence and responsibilities of art will agree in thinking that novelists should be no less disinclined to mitigate the blackness of sin than to obscure the brightness of virtue, and that they invite reprehension when they present us with cases of crime so modified by extenuating circumstances that whilst the extenuating circumstances cover

certainly be found in Malory (with the exception of the change of the castle *Terrabil* into the castle of *Tintagil*); but some of them are a long way apart there. We do not mean to object to this; but rather quote the above in order that such of our readers as happen to know Sir Thomas Malory's book already may see at a glance what the editor has been doing. When once some considerable variations from the strict integrity of the old text has been made, a few more are not of much consequence. As an introductory volume for those who are as yet quite unacquainted with 'La Morte d'Arthur,' the present volume is very well suited; but it is not equal to the real romance itself. The editor acknowledges as much in saying, that "if his work leads any who do not already know King Arthur to read and appreciate the book in its integrity, his object will have been gained." We hope he may gain it, in all seriousness.

Whatever defects there are in the volume are to be found precisely where one would expect to find them. It is, indeed, a marvellous thing that the old language of England, essentially the same as that which we speak now, and varying from it chiefly by means of such changes as are sure to be introduced into so copious a language by the mere lapse of time, is less understood by the majority of Englishmen than it is by many foreigners. Why Englishmen should so little understand their own language,—why scholars who would not dare to miscall a Latin word for fear of shame should wrongly interpret an English one without a shudder, and, indeed, with perfect indifference,—is still a mystery. It is a reproach upon us as a nation which ought not to last much longer. But so prevalent is this feebleness in appreciating English etymology, so common this carelessness about the true meanings of words,—we mean of *English* words,—that slips that ought not to occur are expected by us to occur as a matter of course. There is no glossary to this edition of 'La Morte d'Arthur,' and only a few words are explained here and there; but the very few explanations have their full share of mistakes. On page 19, to *leese* is explained to *hurt*. Now, to *leese* may mean, in Old English, either (1) to tell lies, (2) to glean, or (3) to lose; and surely any one's common sense ought to tell him which it is here,—“Ye may see what people we have lost, and what good men we *leese*; . . . and ever in *saving* one of the footmen we *leese* ten horsemen for him.” At page 34, we find, “King Pellinore bore the *wit* of the death of King Lot.” This is explained by “was known to be the slayer.” This looks very much as if the word *wit* is referred to the common verb *wit*, to know. If so, such a notion is quite wrong. *Wit* is explained in Mr. Wright's edition to mean *blame*, with much more reason. In fact, the *wite* was the name given to the penalty paid to the Crown by a murderer, and was also used generally to signify any punishment, penalty, reproach, or blame. *Hansel* (p. 129) is rather an *earnest* than a *reward*. *Sewed* (p. 318) merely means *sued*, *entreated*; it is hard to see why it is explained by *worked*. *Costed* (p. 339) is explained *turned*, and it can be seen that this was probably taken from Mr. Wright's explanation. Mr. Wright explains the phrase, “and ever this lady and part of her gentlewomen *costed* the hind,” by saying that it means that they “kept up with it in a parallel course, for the purpose of turning it.” But to *cost* merely means to go coasting along, to keep side by side with, from the Latin *costa*, and the French *côte*; or it may mean to get alongside of, to approach, as in 'Venus and Adonis,' line 870—

And all in haste she coasteth to the cry.

Sir Toby Belch's explanation may help us out, where he says, “You mistake, knight; *accost* is front her, board her, woo her, assail her.” *Dretching of Sucevens* (page 412) is explained by *foolish dreams* instead of *vacation by means of dreams*. But the most extraordinary is the explanation of *gad* (page 291) by an anvil; whereas a *gad* is a goad, a *gad-fly* is a goad-fly, and a *gad of steel* is a spike of steel. We cannot but draw attention to these things, because they seem to us so inexcusable. A reference to Halliwell's Dictionary would have told the story of the word *gad* at once. It is precisely against the slovenliness of such guesswork that we protest. A scholar will take pains to ascertain the meaning of any Greek or Latin word, and will be rather hard upon any one who does not know it so well as himself, but at an English word he is contented to “take a shot.” Is this as it should be? We have no particular reason for finding fault with Mr. Conybeare more than others, but we protest against a system which renders blunders of this kind so common, and it is little less than a national disgrace to find that such mistakes are possible. Even the most careful of our editors do not always do much better; for many a glossary to an old author is crowded with errors, and it takes very great patience and wary steering to avoid being shipwrecked on some unsuspected shoal. But there are signs of better things, and we hope the worst is past. The great thing needed at this present moment is that Englishmen should take pains and labour patiently, and learn to reverence, not to despise, their own language. And we look upon such a publication as 'La Morte d'Arthur' in a cheap form as a step in the right direction. If the public can once be brought to take an interest in our older literature, whether for the sake of the old language, or of the old manners and customs, or of the old thoughts and feelings, notions and ideas—for the sake of any one of these, or of all of them together, we may hope for most beneficial results. Accurate scholarship will be expected then as a matter of course, and some insight will be gained into the source of our national character, the peculiarities of which are often better perceived from an old ballad or a passage in a romance than from authentic history; and it is with a view of illustrating this that we quote the following few passages from 'La Morte d'Arthur,' selected almost at random. There are plenty more of this kind, and far better ones.

Great is the skill of a lady's hand to heal the wounded knight; but it is a dangerous experiment if he wishes to remain heart-whole. This is the process of it:—

“Then the king made Sir Tristram to be put in his daughter's ward and keeping, for she was a noble surgeon, and her name was La Beale Isolt; for she was at that time the fairest lady in the world. And within a little while she healed him; and therefore Sir Tristram cast great love to her. And there he learnt [taught] her to harp, and she began to have a great fancy unto Sir Tristram.”

Here Sir Tristram is Sir Tristram's feigned name; not very much disguised, certainly.

Thrice is he armed that hath his quarrel just, is the fine sentiment which Shakspeare assigns to King Henry the Sixth; and, doubtless, our best and bravest old knights liked to feel that they were doing right in taking up the cause of a friend in the case of a trial by combat. So in Malory:—

“Sir,” said Sir Tristram, “for the great goodness that ye showed me in Ireland, and for my lady your daughter's sake, I will take the battle in hand for you; so that ye shall be sworn to me that ye are in the right, that ye were never consenting unto this knight's death.”

How naive is the mention of the lady his daughter! How it reminds one of Thackeray's inimitable ‘Legend of the Rhine,’ where Otto the archer vows to die for the Duke of Cleves and his family:—“Helen knew what he meant: she was the family. In fact, her mother was no more, and her father had no other offspring.”

The indomitable courage of the Englishman is well marked here:—

“And so there Sir Tristram with his great might smote down Sir Blamor and his horse to the earth. And anon Sir Blamor avoided [got free from] his horse, and put his shield before him, and bade Sir Tristram ‘Alight. For though an horse hath failed me, I trust in God the earth will not fail me.’”

The remainder of the passage is an excellent example of a *combat de deux* in the olden time of complete armour:—

“And then Sir Tristram alighted, and dressed him to battle [put himself in fighting posture], and there they lashed together strongly, raising and traising, foining and dashing, that the kings and knights had great wonder that they might stand; for ever they fought like two wild men, so that there were never knights seen fight more fiercely than they did, for Sir Tristram was so hasty that they would have no rest; and all the place was bloody that they fought on. And at the last Sir Tristram smote Sir Blamor such a buffet on the helm that he fell down upon his side, and there Sir Tristram stood and beheld him.”

The following extract will, no doubt, interest all readers who do not know it already:—

“Then Sir Bedivere departed and went to the sword, and lightly he threw the sword into the water as far as he might. And there came an arm and a hand above the water, and met it, and caught it, and so shook it thrice and brandished. And then the hand vanished away with the sword in the water. So Sir Bedivere returned again unto the king, and told him what he had seen. ‘Alas,’ said King Arthur, ‘help me from hence; for I dread me I have tarried over long.’ Then Sir Bedivere took King Arthur upon his back, and so went with him to the water's side. And when they were at the water's side, even fast by the bank hove [hovered, fluctuated] a little barge, with many fair ladies in it. And among them all was a queen, and all they had black hoods; and they wept and shrieked when they saw King Arthur.”

Only compare, for instance, the last sentence in italics with Tennyson's ‘Morte d'Arthur’:—

— And from them rose
A cry that shivered to the tingling stars,
And, as it were one voice, an agony
Of lamentation, like a wind, that shrills
All night in a waste land, where no one comes,
Or hath come, since the making of the world.

It is right to add, that both these new editions of ‘La Morte d'Arthur’ are free from coarseness. Sir E. Strachey has eliminated from the “Globe Edition” all that it was necessary to remove. Mr. Conybeare has done even more, not leaving the least trace of anything that may offend.

Calendar of State Papers, Domestic Series, of the Reign of Elizabeth, 1591–1594, preserved in Her Majesty's Public Record Office. Edited by Mary Anne Everett Green. (Longmans & Co.)

Mrs. Green does not, like some of her editorial colleagues, employ much space for her preface. A few words describing the contents are all the indications we have of the quality of the collection. Within the years above named many an incident occurred of varied importance. The Star Chamber imprisoned Nonconformists; flagrant blasphemers were burnt; people were compelled to go once a month to church under pain of fine or imprisonment; “papish recusants” were not allowed to go beyond five miles from their own dwellings, if such property had been left to them. Catho-

lics and Puritans were alike persecuted in every shape and form of persecution by the state, while they as intolerantly persecuted each other. There was good cause for Bacon's motion for purging the Statute Book. The press, under episcopal censorship, was kept all but silent, excepting that never-to-be-forgotten little ambulatory press which spat forth its pungent pamphlets where they were least expected, and which gave the exasperated authorities so much trouble before they could demolish it and its owners. Thought and speech and the spirit of lofty enterprise were longing for freedom. The Commons demanded it, and Elizabeth granted it to them, to the extent of saying *aye* or *no*, according to their judgments, but not to that of allowing them to meddle of their own motion with affairs of Church and State. The thoughts of Parson Lee of Cambridge turned from politics into a line which ended with his invention of the art of weaving stockings. Lancaster and Rimer founded the trade with the East Indies. The first whale-ship left our shores, and returned with the first cargo of whalebone. Dublin obtained the University which is now in such peril of "modification." Raleigh was on the seas. Fortescue illustrated the progress and cost of civilization by urging the Commons to increased taxation, and the Commons illustrated their independence, when the Lords desired to have a conference with them on this subject, by refusing it, on the ground that "supply" was a matter in which my Lords had no right to interfere. Finally, law was so impartial that it condemned to death men who conspired to kill the Queen, and men who only hinted a word against her legitimacy.

Mrs. Green's volume contains many important or interesting documents. Details of Court life are told by Philip the decipherer, who struck the secret of the Babington Conspiracy, and is accused of having fabricated damaging letters which passed for those of Mary Queen of Scots. The affairs of this lady, foreign and domestic policy, religion, with the great question of the succession, are also amply illustrated; and the merit of the book is completed by an ample index.

One name occurs in the volume which is ever of paramount interest,—that of "Shakespeare" or "Shackspere." Mr. John Shackspere, of Stratford-on-Avon, is "presented," for not coming to church. Mr. Shackspere's excuse is, that he stands in fear of process of debt. Two of his neighbours, absentees from divine service, like himself, plead the same excuse; and their names are full of Shakespearean echoes: they are William *Fluellin* and George *Bardolfe*. Some others of the illustriously named family are among those who have "conformed or promised conformity, or are content to have conformed with men learned and well-affected in religion, . . . to be resolved of such doubts as make them forbear coming to church." Among those who have conformed or promised conformity are Christopher Shackspere and his wife, of Packwood parish; and, in Edgbaston parish, we have a conformist with the name of him who first played *Hamlet* and *Richard*, namely, (John) *Burbage*.

There is much of the history of England in this volume told for the first time, and as much told now more amusingly than it was ever told before.

The Collector: Essays on Books, Newspapers, Pictures, Inns, Authors, Doctors, Holidays, Actors, Preachers. By Henry T. Tuckerman. With an Introduction by Dr. Doran. (Hotten.) INTO a comely and suitably-named volume Dr. Doran has gathered a dozen papers by an

American essayist, whose merits have been noticed in past time by the *Athenæum*, and whose style and method are in no small degree due to the influence of his present English editor. The research and literary art of the author of 'Table Traits' and 'Their Majesties' Servants' are discernible in the papers on Inns and Actors; and we pay Mr. Tuckerman no ill compliment when we notice a resemblance between his gossip about Pictures and his editor's anecdotal book on 'New Pictures and Old Panels.' But, though a flattering disciple of his English teacher, the American writer is not without a vein of original goodness. His humour and reading are considerable; and, whilst he displays the latter with the frankness of a collector not ashamed of his function, he exercises the former with unflagging spirit and excellent effect. Occasionally, however, he omits to make a point, which his materials and manifest purpose will suggest to many of his sympathetic readers. For instance, in the chapter on Inns, he tells us, "Jeremy Taylor compared human life to an inn, and Archbishop Leighton used to say he would prefer to die in an inn"; but he neither alludes to the classic sources of Taylor's simile nor records how Leighton's wish was fulfilled. "He was," says Burton, "in the habit of expressing a desire, with submission to the will of heaven, that he might die from home, and at an inn. He considered such a place as suitable to the character of the Christian pilgrim, to whom the world is an inn, a place of accommodation by the way, not his home; and that the spiritual sojourner slips with propriety from an inn to his father's house. Leighton thought, also, that the care and concern of friends were apt to entangle and discompose the dying saint; and that the unfeeling attendance of strangers weaned the heart from the world and smoothed the passage to heaven. Our author obtained his wish; for he died at the Bell Inn, in Warwick Lane, and none of his near relations were present during his last illness. If he had not the consolation to see his nearest relation, a beloved sister, the feelings of both were spared the agony of a final adieu." Sometimes, also, the essayist uses language which, though it may not be the result of misconception, is likely to give rise to erroneous inferences. In the essay on Holidays, alluding to the railways of the United States, he says, "What a senseless boast, that the United States has thirty-five thousand miles of railroad, while England claims but ninety-two hundred, France forty-eight hundred, if against the American overplus are to be arrayed countless hecatombs of murdered fellow citizens and desolating frauds unparalleled in history! What a mockery the distinction of having accumulated a fortune in a few years, by sagacity and toil, if, to complete the record, it is added that mercenary ambition risked and lost it in as many months, or the want of self-control and mental resources made its possession a life-long curse from *ennui* or tasteless extravagance." If Mr. Tuckerman wishes the reader to infer that railway enterprise occasioned less fraud and domestic catastrophe in England than in the United States, we can only say that facts do not justify his impression, and that the creation of our railway system was attended with an incalculable amount of public immorality and private misery.

In the discharge of his editorial duty, Dr. Doran illustrates his pupil's text with notes that display his abundant knowledge of the subjects under consideration; but sometimes these annotations are less full than we could desire. When the editor took the trouble to remind us that country-dances were taught in

France by an Englishman, named Isaac, in 1684, he might have added that country, or as they were originally termed by our ancestors *contre-dances* came into vogue with us at a much earlier date, and that their first name justifies the tradition that they were originally devised by a French professor of the Terpsichorean art. 'The English Dancing-Master' (1651)—published at a time when dancing was discountenanced by the men in power—contains rules for 104 varieties of *contre-dance*; a number which increased so rapidly in the next seventy years, that 'The Dancing-Master' of 1721 mentions no less than 718 fashions of the popular pastime. Amongst these obsolete modifications of the old *contre-dance* were, "A Trip to Bury," "Bloomsbury Market," "Cold and Raw," "Old Noll's Jig," "Rub her down with straw," "Lumps of Pudding," "Johnny, cock thy beaver," "Jenny, come tye my cravat," and "White-heart Cabbages." But the most popular of all these old *contre-dances* in the days of our first George was "Joan Anderson, or the Cushion Dance—an all-round dance"; for which the author of 'The Dancing-Master' (1721) gives the following rules:—

"This dance is begun by a single person (either man or woman), who, taking a cushion in their hand, dances about the room; and, at the end of the tune, they stop and sing, 'This dance it will no further go.' The musicians answer, 'I pray you, Sir, why say you so?' Man: 'Because Joan Anderson will not come too.' Music: 'She must come too, and she shall come too, and she must come whether she will or no.' Then he lays down the cushion before a woman, on which she kneels, and he kisses, singing, 'Welcome, Joan Anderson, welcome, welcome.' Then she rises, takes up the cushion, and both dance, singing, 'Prinkum prankum is a fine dance, and shall we go dance it once again, once again, and once again, and shall we go dance it once again?' Then, making a stop, the woman sings as before, 'This dance, &c.' Music: 'I pray you, Madame, &c.' Woman: 'Because John Anderson, &c.' Music: 'He must, &c.' And so she lays down the cushion before a man, who, kneeling upon it, salutes her, she singing, 'Welcome, John Anderson, &c.' Then, he taking up the cushion, they both take hands and dance round, singing as before. And thus they do till the whole company are taken into the ring; and, if there is company enough, make a little ring in the middle, and within that ring get a chair, and lay the cushion on it. Then the cushion is laid before the first man, the woman singing 'This dance, &c.' (as before), only instead of 'come too' they sing 'go fro'; and instead of 'Welcome, John Anderson, &c.' they sing, 'Farewell, John Anderson, farewell, farewell'; and so they go out one by one as they came in.—Note, the woman is kissed by all the men in the ring at her coming in and going out, and likewise the man by all the women."

In his directions for another *contre-dance*, "Row well, ye Mariners—Longways as many as you will," the author says,—

"Clap both your own hands, then clap each other's hands against one another's; clap your own hands again, then clap left hands, then clap both hands, against one another. The same again; only clap left hands first. First man sides with the next woman, and his woman with the next man, doing the like till you come to your places; the next following, and doing the same."

What are now termed "round dances" are modifications of the old "longways dances"; and the modern quadrille—no less than the old "Sir Roger," which still holds its ground in country ball-rooms at Christmas time—is a *contre-dance*, i. e. a dance in which the dancers are ranged in opposite lines. Antiquaries may be left to settle which of the old-world romps was in highest favour with the "pestilent fine" gallants and merry lasses who flocked to the wedding-party at Charing Cross, commemorated

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by Sir John Suckling, who wrote to his country friend,

O' th' sudden up they rise and dance;
Then sit again, and sigh, and glance:
Then dance again, and kiss.

Much as we are indebted to Mr. Tuckerman for capital entertainment, we do him no injustice when we say that his editor's preface is the best thing in the present volume. Apropos of pictures, Dr. Doran reminds us of "a series of 'Lives of the British Admirals,' with illustrative portraits," for all of which effigies of our foremost naval heroes Charles Lamb was the artist's model; and in the same chapter, speaking of books that were never written, he mentions 'Colloquies Desultory,' but chiefly upon Poetry and Poets, and remarks of the work and its author, "It is a very agreeable volume of 250 pages, but not a word of it was really ever written. The clever printer and publisher, Mr. Lordan, of Romsey, set up the types as fast as he mentally composed the book; and the latter is highly creditable to the author, who, however, never wrote it. Lord Palmerston respected this ingenious man; and collectors of singular books keep a good look out for a work that was published before the author ever penned a word of it." His gossip about actors makes allusion to the controversy between Dean Close and Mr. Buckstone as to the morality of players, in which the comedian gave the divine a telling blow by the reminder "that while there was no crime subject to capital punishment but that a clergyman had suffered for it, there was no instance of an actor ever having been hanged for any crime." To this pungent retort the Doctor adds, with characteristic impartiality,—"This is not quite correct, but the rare exception testifies to the general rule. One actor has been hanged, and two or three richly deserved to be; but, speaking generally, they have been distinguished for the good observance of prudence, and the excellent practice of charity." Not many weeks have elapsed since Lord Cardigan's funeral, when, in accordance with a picturesque and pathetic usage that will probably long distinguish the obsequies of cavalry officers, an ancient custom was observed concerning which Mr. Tuckerman's editor writes:

"On the 13th of February, 1781, there was a military burial at Treves. A cavalry general, in the service of the Palatinate, a Teutonic knight, and commander of Lorraine, named Frederick Kasimir, was then and there buried according to the rites of the Order of Chivalry, of which he was a member. As soon as the coffin was lowered into the grave, the general's horse was led up by the officer who had had it in charge during the funeral procession. An official then advanced, and, by a skilful sweep of a sharp hunting-knife across the animal's throat, stretched him dead, after which the dead horse was thrown into the grave on the top of the coffin. It was a hideous ceremonial, the origin of which dates from the days when skeleton knights were supposed to require skeleton chargers. The above was the last occasion on which such a ceremony was performed. The favourite horse that followed the Duke of Wellington's funeral car, the caparisoned steed that was yesterday led after the bier of the dragon who used to mount him, were but formalities, the meaning of which is for the most part forgotten."

About inns and their haunts in old London Dr. Doran gives us a mass of entertaining gossip, the like of which no other writer of the day could supply for the amusement of curious readers:—

"The rights of honest toppers were suppressed by his son King Charles, who, for the poor fee of an annual three pounds sterling, granted licences to tavern-keepers to sell wines at what prices they pleased, in spite of all statutes to the contrary! You may fancy how flushed the face of a thirsty Cockney might become, who, on putting down his eightpence for a quart of claret, was told by Francis,

the drawer, that the price was a full quarter noble, or 'one-and-eightpence!' Lord Goring, who issued these licences, pocketed a respectable amount of fees in return. By statute, London had authority only for the establishment of forty taverns. But what did roystering George Goring care for statute, since the king gave him licence to ride over it? Taverns multiplied accordingly, not only in the city but in those 'suburbs,' as they were once called, fragrant Drury Lane and refined 'Convent Garden.' With competition came lower prices, however, and the throats of the Londoners were refreshed, while their purses were not so speedily lightened. Jolly places they became again; but when they not only increased all over the town, but took to 'victualling,' as it was termed, as well as 'liquoring,' the authorities began to inquire into the matter. With the claret that was drunk, a corresponding amount of venison was eaten. At the same time the king's bucks began to disappear, and suspicion arose that gentlemen in taverns dined off his sacred majesty's deer! A watch was set to prevent such felonious fare being carried into London from any of the royal parks, chases, or forests. Still haunches smoked on the boards of those naughty victualling taverns, and haughty Cockneys, 'greatly daring, dined!' The stolen bucks were smuggled in over Bow Bridge; and not till that passage was occupied by representatives of legal authority did the venison intended for the court cease to find its way into the city. The drama at this time lingered about Blackfriars and the Banks. Bacchus emigrated westward, before Theopis. In 1633, in 'Convent Garden' and the 'little lane' adjacent, which had then just begun to be called Russell Street, there were not less than eight taverns and twenty alehouses. This was thought to be so much beyond the requirements of the public thirst, that an order was issued to reduce the number of taverns to two and the alehouses to four. The suburban public cried out against the drinking privileges of the city, where claret was tapped in taverns and ale ran from the spigot from before breakfast till after supper-time. The Council directed the attention of the Lord Mayor thereto, and in 1633 inquiry was made as to how many taverns had been newly opened since the year 1612. The reply was, 'sixty and one.' In the return it is pleasant to read of the 'Boar's Head,' as 'an ancient tavern.' Testotallers will, perhaps, entertain due regard for 'Bagishaw Ward,' as being the only one in the city described as having 'never a tavern within that ward.' But, then, Basing Hall, or Bagishaw Ward, was of such small extent as to be rather contemptuously spoken of by Stowe himself, who calls it 'a small thing consisting of one street.' An inhabitant of this ward had, therefore, only to step into the next street if he wanted a stoup of Bordeaux or a flagon of ale. If he swore over his liquor he was liable to the penalty of a shilling; and if he went on his way home noisily, with more claret under his belt than he well knew how to carry, he might be mulcted of a crown. These fines were distributed among the poor, so that the more drinking and profanity abounded, the better for those poor. To be blasphemous was to be on one of the blessed paths of charity. City chronicles tell of one Richard Dixon, who, having more of an eccentric compassion for the distressed than regard for propriety, swallowed his claret, swore a score of oaths, and deposited twenty shillings with the town clerk for London paupers. Poor people in the city, however, complained of the increasing number of inns and taverns. Orders were issued accordingly, and a Boniface here and there took down his bush at the beginning of the week, but hung it up again before Saturday. The temperance party furnished a list of 211 taverns, new and old, in the city, in October, 1633. At that time Shakespeare's and Washington Irving's 'Boar's Head,' in Eastcheap, was kept by one William Leedes, 'not by any licence from the king's majesty, but 'as a freeman.' Will Leedes may well have seen Shakespeare, who had not then been dead a score of years; and we may fancy mine host's guests discussing the second edition of the Folio, which had then been out of the press not much above twelve months. In spite of

the law for the suppression of certain taverns, these remained open, and new inns were built. The fashion and delicacy of Drury Lane were deeply affected by the threatened building of a tavern in that refined locality, in addition to eleven already existing there. The master of his majesty's tents, one Thomas Jones, resided in Drury Lane, and he petitioned the Council to prohibit the above building, as being to the great prejudice of the royal tent-master 'and other neighbours, being men of eminent quality.' The greatest blow at the old taverns was the prohibition of 'victualling.' Tavern-keepers beset the king for licences to cook and retail meat, 'it being,' says one petition, 'a thing much desired by noblemen and gentlemen of the best rank, and others (for the which, if they please, they may also contract beforehand, as the custom is in other countries), there being no other place fit for them to eat in the city.' This was in Cheapside; but there was also Will Mead's house in Bread Street. It had ever been resorted to by citizens and foreigners, on account of its famous fish dinners. The company had always been 'well affected,' of the very best quality, too; genteel folk, who conformed themselves to the laws made for eating fish upon days appointed. If Will Mead be not permitted to vend his Lenten fare, then he is 'deprived of his best way of subsistence, having applied himself and bred up many servants only for the dressing of fish.' As licence had been given to two vintners to 'dress and vend flesh,' Will prays for similar licence to dress and vend fish also. Will was landlord of that very 'Mermaid' of which Mr. Tuckerman speaks in his first essay—the 'Mermaid' of Ben Jonson, who had then just closed his dramatic career with 'Love's Welcome'—the 'Mermaid' which, some thirty years earlier, had been kept by the poet's namesake, Johnson, and which had been a 'Mermaid,' where men of quality took their wine, as early at least as the time when the Houses of York and Lancaster were at bloody strife for the crown of 'this our England.' But occasionally, men of quality died as well as drank in a London inn. I am not sure that it was not in this very 'Mermaid' that Richard de Grey, the sixth Lord Grey of Ruthyn, died in 1523, an utterly penniless gambler. His son Henry, from poverty, never assumed any title of honour; and it was not until the time of his great-grandson, Reginald, that the honour and fortune were restored of a family of which the present Baroness Grey de Ruthyn is the representative."

From this extract it may be seen for what this pleasant volume may be commended, and why it will be widely read.

OUR LIBRARY TABLE.

Routledge's Handbook of Quoits and Bowls. By Sidney Daryl. (Routledge & Sons.)

PROFESSING to be the historian of the two games mentioned in the title of this flimsy and uninteresting handbook Mr. Sidney Daryl says just nothing about the origin of quoits save that "even the most exquisite of the young Athenian aristocrats practised with the *δίσκος* in their papa's back-gardens," and gives us the sum of his knowledge concerning the bowl-players of old England in these foolish and flippant words: "Poor King Charles the First was particularly fond of it, and I dare say wasted his time playing at it, when he should have been investigating his private accounts, and seeing whether he could not limit his expenditure, and save parliament all those disagreeable discussions about 'Tonnage' and 'Poundage,' which followed so soon after, and ended in Round-heads and Cavaliers having anything but a pleasant game at bowls one with another. Then Charles the Second also was partial to the game, even more than his unfortunate namesake, and 'it formed a daily share in his diversions at Tunbridge, though whether or not the elegant ladies about his court, more particularly those who enjoyed his favour, indulged in it, history does not say. Be that as it may, bowling-alleys sprang up in all parts of London, and a very large number of citizens, instead of staying at home with their wives and

Maximilian; he underwent adventures—wonderful adventures if they were real. Lastly, he wrote a book, which he dedicated "To the memory of H.I.M. the late Emperor Maximilian of Mexico, a prince singularly brave, unselfish, and honest, who, after devoting his utmost energies to the rescue of a magnificent country and an intelligent nation from the miseries entailed by years of anarchy and civil discord, fell a victim to the treachery of a trusted servant, and was barbarously assassinated at Queretaro, June 19, 1867."

Among other things in the volume was an account of Lopez, the "treacherous friend," and of Tomas de Leon, one of his agents. The latter personage the Baron had denounced to the Emperor's suite as a spy; but his word had not been believed, which was a pity, as in case the fellow had been taken and executed, the Baron would not have been compelled to fight him—out of an old and popular novel!

Readers of Bulwer's early novels will remember 'Devereux' very well. In 'Devereux' there is a character called Desmarais, between whom and the hero there is a wonderful combat. This combat, invented by the genius of Bulwer forty years ago, Baron Alvensleben is good enough to present as an actual fact of the Mexican campaign! There is little change in the phrase; none at all in the incidents. Take these bits of illustration from the novel and the "history":—

Devereux.

"The moment Desmarais saw me he ceased to struggle; he met my eye with a steady, but not disrespectful firmness; he changed not even the habitual hue of his countenance; he remained perfectly still in the hands of his arresters; and, if there was any vestige of his mind discoverable in his shallow features and glittering eye, it was not the sign of fear or confusion, or even surprise, but a ready promptness to meet danger, coupled perhaps with a little doubt whether to defy or to seek first to diminish it.

"Long did I gaze upon him. . . 'We will see that,' said I, drawing my sword; 'prepare to die!' and I pointed the blade to his throat with so menacing a gesture that his eyes closed involuntarily, and the blood left his thin cheek as white as ashes; but he shrunk not.

" 'If monsieur,' said he, with a sort of smile, 'will kill his poor old, faithful servant, let him strike. Fate is not to be resisted, and prayers are useless!' . . . Thus resolved, and despairing at last of the return of Gerald, I left the tower, locked the outer door, as a still further security against my prisoner's escape, and repaired with silent but swift strides to the beach by the Castle Cave. It wanted about half an hour to midnight; the night was

With Maximilian.

"The moment Tomas de Leon perceived me he ceased all resistance, looked me boldly and sternly in the face, and never uttered a sound. Not a trace of fear or embarrassment, or even of surprise, was visible upon his features; but in their place was to be read determination to brave his danger, mixed with just perhaps a slight doubt how far that peril might extend.

"I looked long and steadfastly at the rascal. . . Then I suddenly drew my sword, set the point to his throat, and told him briefly to prepare for death. Hardy as he was, the prospect of instant dissolution overcame him. Involuntarily he closed his eyes; the blood slowly deserted his cheeks, leaving them ash-coloured and wan; yet he never trembled.

" 'If,' said he, with a feeble smile, 'Señor has made up his mind to kill me, let him thrust. Fate cannot be escaped, and all prayers are useless.' . . . As I passed the convent I halted a moment to assure myself that the doors of Tomas de Leon's prison were still secure. The watch had been drawn off to the field some time before, and I was relieved to find everything dark, quiet, and apparently safe. Then I got down to the shore. The night was calm and

still and breathless, a dim mist spread from sea to sky, through which the stars gleamed forth heavily, and at distant intervals. The moon was abroad, but the vapours that surrounded her gave a watery and sicklied dulness to her light; and wherever in the niches and hollows of the cliff the shadows fell, all was utterly dark, and unbroken by the smallest ray: only along the near waves of the sea and the whiter parts of the level sand were objects easily discernible. I strode to and fro, for a few minutes, before the Castle Cave; I saw no one, and I seated myself in stern vigilance upon a stone, in a worn recess of the rock, and close by the mouth of the Castle Cave. The spot where I sat was wrapt in total darkness, and I felt assured that I might wait my own time for disclosing myself."

A reader sees that all this is freely copied, but with a difference which suggests that the new text has been separated from the old by a double translation. 'Devereux' was perhaps translated into French, and then re-translated into English. The borrowed matters extend over many pages, and we can only illustrate the process of conveyance by extracts:—

Devereux.

"The night was still and breathless, a dim mist spread from sea to sky, through which the stars gleamed forth heavily, and at distant intervals. The moon was abroad, but the vapours that surrounded her gave a watery and sicklied dulness to her light, and wherever in the niches and hollows of the cliff, the shadows fell, all was utterly dark, and unbroken by the smallest ray: only along the near waves of the sea, and the whiter parts of the level sand were objects easily discernible."

"I had not been many minutes at my place of watch, before I saw the figure of a man approach from the left; he moved with rapid steps, and once when he passed along a place where the wan light of the skies was less obscured, I saw enough of his form and air to recognize Montreuil. He neared the Cave—he paused—he was within a few paces of me—I was about to rise, when another figure suddenly glided from the mouth of the Cave itself."

The attack of the pirates in 'Devereux' is faithfully reproduced in the history of Maximilian's campaign. These proofs will suffice.—

Devereux.

"He had at that instant his hold upon the

With Maximilian.

"The night was calm and windless. Between sea and sky hovered a slight mist, through which the stars gleamed forth heavily, and at distant intervals. The moon had risen, but the vapours surrounding her disc caused her to shed a sickly watery light, and thick darkness reigned among the cliffs and ravines of the bay, wherever the shadows fell. The sheen of the waves and the glitter of the white sand upon the shore were the only objects clearly visible."

"I had not been watching long before the figure of a man rose up before me on the left. As soon as he came out into the light along the glittering sand, and was only a few paces distant, I recognized to my intense astonishment the features of my prisoner, Tomas de Leon. I was upon the point of rushing towards him, when a second figure emerged from the same direction."

With Maximilian.

"As I was upon the point of jumping into the

boat's edge, and he stood knee-deep in the dashing waters. I laid my grasp upon his shoulder, and my cheek touched his own as I hissed in his ear, 'I am with thee yet!' He turned fiercely—he strove, but he strove in vain, to shake off my grasp."

"At this moment the moon broke away from the mist, and we saw each other plainly, and face to face. . . . Once more, foot to foot and hand to hand, we engaged; the increased light of the skies rendered the contest more that of skill than it had hitherto been. . . . The combat was short. Once, my antagonist had the imprudence to raise his arm and expose his body to my thrust; his sword and grazed my cheek—I shall bear the scar to my grave—mine passed twice through his breast, and he fell, bathed in his blood, at my feet."

Even here the copying does not end. Baron Alvensleben is so profound an admirer of Lord Lytton's 'Devereux,' that he transfers the moral of that novel, expressed in capital letters, to his volume, as the moral of his Mexican life.—

Devereux.

"Here I conclude the history of my life."

"If I have borne much, and my spirit has worked out its earthly end in travail and in tears, yet I would not forego the lessons which my life has bequeathed me, even though they be deeply blended with sadness and regret. No! were I asked what best dignifies the present, and consecrates the past, . . . I would answer, with Lausus, it is 'EXPERIENCE!'"

And in this way contemporary history is written!

POETICAL LICENCE IN ART.

20, Langham Place, June 30, 1868.

I feel so strongly with regard to the importance of absolute truthfulness in the delineation of important historical monuments, and find it so difficult to get artists to take the same view of the matter, that I hope you will allow me to submit, through your columns, the following case for the opinion of the public.

On visiting, the other day, the gallery of the Institute of Painters in Water Colours my attention was attracted to a drawing, which was described in the catalogue in the following terms:—"218. Es Seyd Mohammed Abderrahman, the Mufti of the Hafenites at Damascus sitting near the Prayers-niche in the Great Mosque, and Reading the Koran. Carl Werner." On looking at this attentively, I was not only delighted, but astonished, to find that Indian Art and Indian Architecture had penetrated so far west. The style of the niche and of all the surrounding architecture was one I am perfectly familiar with, but which, up to that moment, I had believed to be confined to the city of Ahmedabad, in Gujerat and its immediate neighbourhood, and in writing about it had based important arguments on the peculiarly constructed local character

of the style. Having, however, no opportunity of consulting books at the time I was left the whole evening to speculate, though in vain, on a discovery so new and unexpected, but which promised such interesting results.

Next morning the mystery was very speedily solved. On referring to the volume of Photographs of Ahmedabad, published by Mr. Murray, in 1866, I found that the whole of the architecture in the drawing is copied literally from that of the Jama Masjid of that city, and, so far as is now known, nothing the least like it is found either at Damascus or anywhere on this side of the Indus.

Before taking any further steps in the matter, I wrote to Mr. Werner, who is now at Leipzig, requesting him either himself to correct the error or allow me to do so. I have his answer before me, in which he gives me full permission to do so; he adds, "It is a 'genre' painting, representing an interesting Arab character, and the prayer-niche, as a mere background, is of secondary importance, and might be anywhere. Therefore, what you seem to consider an important error I call a poetical licence."

The question cannot well be more fairly or more distinctly raised. It remains for the public to decide whether I am justified in protesting, or whether the artist is correct in the view he takes of the matter.

JAS. FERGUSSON.

THE NAME "JEHOVAH."

Cambridge, June 29, 1868.

Mr. Martineau asked for counter-arguments in your journal. I give him one or two, and he then at once discovers that your journal is not a fit place for the further discussion of the question. I trust no one will be uncharitable enough to suppose that Mr. Martineau is unable to reply.

Since I last wrote, I have read Mr. Martineau's note of four pages. All that is new and original in this note is, I believe, comprised in the following extract—"The utter barbarism of this would-be word (Jehovah) cannot be fully appreciated by non-Hebraists, yet they may gain some faint idea of it. The termination *ah* is confined to feminine nouns, and therefore Jehovah, if the rest of the word were a possible form, would be a goddess rather than a god. But the rest of the word is not a possible form; a single *v* is rare between two vowels, and impossible when the preceding one is *o* or *u*."

As for this assertion of Mr. Martineau's about the termination *ah*, and that Jehovah would mean a goddess, &c., I hope that I have already shown that it is a mere assertion, and a gross blunder. With regard to his dictum that a single *v* is impossible between two vowels of which the first is *o* (I have nothing to do with *u* here, as there is no *u* in Jehovah), is Mr. Martineau, a Professor of Hebrew, really unaware of the very existence of such words as *hovah* (calamity), *hoveh* (being), *loveh* (borrowing), *koveh* (expecting), *shoveh* (useful, profitable),—in all of which, as in Jehovah, a single *v* is preceded by *o* and followed by another vowel? Is this—to use Mr. Martineau's own gentle language—"gross ignorance" on his part, or merely gross carelessness? I am quite willing to leave him the choice. But if these are the happy fruits when Mr. Martineau ventures upon originality, surely he had better cease to be original, and creep back under Ewald's wing.

Mr. Martineau's charge of "gross ignorance" rests on the assumption that, because the letters *Jhvh* are in the Hebrew text treated as if the word *adonai* were in their place, therefore the letters *Jhvh* cannot have had the same points as, or equivalent points to, those of *adonai*. I hope that a more careful consideration of the matter will lead Mr. Martineau to the conclusion that this objection proves nothing more than what has already long been known from other sources, viz., that *adonai* was habitually substituted for *Jhvh*. The Jews, being forbidden to pronounce and, according to the Talmud, even to think of the name *Jhvh*, were obliged, in punctuating the Bible, to treat the word as if *adonai* really stood in its place, and as if the letters *Jhvh* were not there at all. Let Mr. Martineau suppose for a moment that *Jhvh* had the points of *adonai*,—in other words, that *Jehovah* is the true form,—and then let him con-

sider whether the letters *Jhvh* would not still have been treated precisely as they now are. Indeed, my theory is rather that the points of Jehovah were given to *adonai*, the last vowel of which has long and sorely puzzled Hebrew scholars, seeing that it might be expected to be a *pathach* (short *a*) rather than a *kâmetz* (long *a*). The simple *sh'vah* of Jehovah, too, seems to me also to point rather in the same direction. The points of Jehovah would thus be preserved, and yet no Jew run any risk of pronouncing the word.

Gesenius is so far from charging the advocates of the form Jehovah with "gross ignorance," that he frankly admits (see Tregelles's translation, *s. v.*) that they have at least one strong argument in their favour. He cannot then, with Mr. Martineau, have regarded Jehovah as an "utter barbarism" or as an impossible form; and that it is neither, but might come from a root *jahav*, I have already shown, No. 2119, page 796, note 2. That there is some difficulty in referring it to the root *havah*, I am perfectly willing to admit. But this proves nothing, as there are many Hebrew proper names which are the only traces left of the roots from which they have evidently been derived.

I regret that I cannot accede to Mr. Martineau's request, and publish my note on Jehovah in the course of a few weeks. This might be done if the note were a monograph; but it forms part of a work which my health and other reasons will prevent me from completing for a year at the very least. I might, however, possibly agree to let Mr. Martineau see my note privately, but I will make no promise.

With respect to Ewald, I must still continue to regard it as extreme arrogance on his part to make use of the form *Jahveh*, both the first and second vowels of which I endeavoured, in my last letter, to show were not improbably wrong, and at all events are doubtful. The following *ten forms*—viz., *Jihveh* (*Jihvah*), *Jehveh* (*Jehvah*), *Jehèveh* (*Jehévah*), *Jahveh* (*Jahvah*), *Jahvéh* (*Jahvévah*)—all have their advocates in distinguished Hebraists; and I cannot, therefore, but consider it as extreme presumption on the part of any one, however distinguished he may be, to use in his books exclusively one of these forms (as Ewald does *Jahveh*), if he means by it that the opinions of the advocates of the other nine forms are to be utterly disregarded. That Ewald does mean this when he uses his form *Jahveh*, I firmly believe; for I know that he is in the habit of expressing the utmost contempt for the opinions of those who presume to differ from him.

And, finally, with regard to Dr. Pope's letter, No. 2122, page 895, I am afraid I must call out, Save me from my friends! Surely Dr. Pope does not seriously believe in the interesting and amusing little specimen of Jewish wire-drawing which he has raked up out of Buxtorf, and from which I certainly fail to gather that the feminine termination *ah* was believed by the Jews themselves—excepting in the special case referred to—to have anything to do with the name "Jah!" And, as for "Jah" itself, it indubitably comes from Jehovah (or *Jhvh*)—not, as Dr. Pope says, the *ah* of Jehovah from *Jah*.

F. CHANCE.

IRON COAST DEFENCES.

THE rapid development of the power and accuracy of artillery fire has placed our military engineers in a position of considerable difficulty. The old defences that lined our shores have become practically useless, and many of the works designed within the last few years are already wanting in the necessary power of resistance. The necessity for the use of iron in all positions liable to attack by heavy guns has become apparent; but the experiments in connexion with its application to land defences have been as yet neither satisfactory nor systematic. The Iron-Plate Committee arrived at valuable results in regard to the armour of ships, but left the question of land defences almost untouched. What few experiments they made were before the introduction of pointed chilled projectiles. When it became evident that the embraasures of earthworks must be protected by iron shields, and that forts, in positions where earth could not be used, must be cased in iron, the Department of Works

was either compelled to design iron constructions without sufficient data, or to postpone the protection of the coasts at home and abroad till a series of slow and costly experiments could be carried out. The authorities with whom the matter rested chose the former course. Immediate decision was forced upon them by the war of 1866; and when it was decided that a certain proportion of the guns at Gibraltar and Malta ought to be at once protected from the possibility of destruction by an enemy, the Gibraltar shields were designed, concerning which there has been so much bitter controversy. To the construction of these shields great exception was taken, and the despatch of thirty of them to the Mediterranean and five to Bermuda, before one was tested by actual battery, was with reason objected to in many quarters. A trial having been promised of one shield, a most unfortunate attempt was made to preserve secrecy in regard to the results. As a matter of course, the damage done to the target found its way to the columns of the press in an exaggerated form; and the designers and their defenders were subjected to a torrent of invective. A further trial was pressed for in Parliament, and granted. A Special Committee of scientific men was appointed to examine and report upon the results of the trials, and their report was, on the whole, somewhat unfavourable to the design. But the spirit of criticism and attack, once roused, was not to be easily allayed. It was alleged that other iron constructions were being carried out which were faulty in conception; and, accordingly, a promise was made by the War Minister that the most important of these should be subjected to actual trial—models, or rather *bona fide* representative sections, of the forts called in question being erected, and fired at under the most trying conditions to which they could possibly be subjected in war. It was decided that the trials should be conducted under the superintendence of the Ordnance Select Committee, to whom two additional officers of the Royal Engineers were attached for these special experiments.

Such is, in brief, the history of the events that led to the series of experiments carried out at Shoeburyness during the past three weeks, to which so much attention has been attracted by the prominence given to them in the press. Three days were occupied in firing at a representative section of the forts in course of erection in rear of Plymouth Breakwater and at Bermuda. The Plymouth fort is the more important, as being the first defensive work ever erected which presents to the enemy a wall of iron alone, without masonry or earth being visible at any point. It is designed to carry eighteen 10-in. guns, each throwing a 400lb. shot with 60lb. of powder; and the outer wall, which is composed purely of iron, has a thickness of fifteen inches on the seaward side, made up of three layers of iron, each five inches thick. The outer layer is formed of plates of large area, placed horizontally; the middle layer of planks, or very narrow plates, placed vertically; the inner of planks laid horizontally. At the port, however, a large plate is substituted for the planks in the middle layer. This triple layer of 5-in. iron is supported inside by vertical iron standards, 3 ft. 9 in. apart, except at the embrasure, where there is an interval of 7 ft. 6 in. between those on each side. Palliser bolts fasten the plates and standards together, being nutted in the inside. With the remaining details of the fort we will not concern ourselves. Several important modifications in detail were introduced into the Shoeburyness experimental target, and it is understood that such of them as have been found advantageous will be incorporated in the forts themselves.

Against this structure there was brought to bear the most potent battery of guns ever yet assembled together. The English ordnance was represented by the 12-in. 23-ton rifled gun, throwing a 600 lb. elongated projectile, with a charge of 76 lb. of powder. The most powerful American ordnance yet mounted on board a sea-going ship was represented by the 15-in. 19-ton Rodman smooth-bored gun, throwing a 450lb. round shot with 83 lb. of English powder, equivalent to 100 lb. of American powder. In addition,

there were an English 10-in. 18-ton gun, throwing a 400lb. projectile with a 60lb. charge; a 9-in. 12-ton gun, throwing a 250lb. projectile with a 48lb. charge; and a 7-in. 7-ton gun, throwing a 115lb. projectile with 22lb. of powder. It had originally been intended that the guns should be fired with reduced charges of powder, so that the velocities of the projectiles on striking should be such as they would be if the guns were 1,000 yards from the target, but that the guns should be placed only 200 yards from the target, to ensure hitting the desired part of the structure with each shot. Sir John Pakington, however, altered the programme, and the guns were fired with full battering charges at 200 yards' range.

The first day's firing was entirely from the 12-in. 23-ton gun, and the Rodman 15-in. gun. A portion of the target had been strengthened by the superposition of an additional 5-in. plate on the outside, and against this were fired three rounds from the English, and two from the American gun. The general result of these rounds was to show considerable damage to the structure, but no actual penetration occurred,—and a rope mantlet inside would have protected the gun detachment from all danger. The superiority of the English rifled gun over the American smooth-bore was, however, clearly demonstrated; and for constructions of this strength the "racking" system, at one time so persistently advocated by the Americans, may, by these experiments, be said to have received its death-blow. Three rounds from the 12-in. gun were next fired at the proper Plymouth fort section, where the iron was only 15 inches thick; and while considerable damage was done to the target by each round, in only one case did the shot completely penetrate, and then it stuck fast, only showing about two inches of its nose in rear of the target. On this day the target may be said to have had the victory over the guns: but it is a remarkable fact that, except in the case of the one round which penetrated, every shot struck on a point where the plates were strengthened by supports at the back.

The second day's firing was directed against the 15-in. portion of the target alone; and whereas the Rodman shot only comparatively slightly damaged the structure, both a 12-in. and a 10-in. Palliser shell passed clean through the target. In neither case, however, was there very much force remaining in the shell after penetration, and the fragments were stopped by the concrete pier which is intended to support the main structure of the fort, and stands some distance back from the iron wall. The third day's firing was directed against the curved portion of the roof of the casemate, which was much damaged externally, but little hurt within. During these three days a 15-in. rolled solid plate made by Brown, of Sheffield, was broken clean in two by a 12-in. shell, and a 15-in. hammered solid plate from the Millwall works was similarly destroyed.

When we come to inquire what is to be learnt from these experiments, we admit that the target was subjected to a severer test than under present conditions of attack it could ever be required to resist in war. No iron-clad vessels could dare to approach within 200 yards of a fort of such strength, carrying as heavy guns as the attacking squadron, even were there no submarine defences to keep them away. The test is, therefore, excessive; but such a test is demanded in almost every other case. A rope, a gun, an anchor, a sword, each is tested beyond any probable future strain to which it will be subjected; and bearing in mind the probable increase in the power of artillery, it is well that a fort should be similarly tried. A few alterations, such as the substitution of plates for planks in rear, the addition of more vertical supports, or the addition of some backing, which appears decidedly required, would make these forts practically proof against an enemy's fire, even though he were armed with guns as powerful as our own heaviest ordnance; and at present no other nation is so armed. But at what an alarming cost impunity from attack must be ensured, if we must adopt such works as this on a large scale. The Plymouth fort is destined to hold eighteen guns, and is estimated to cost 145,000*l.* Its casemates alone are to cost 3,000*l.* apiece. The unsatisfactory Gibraltar shield costs

1,000*l.* The tax-payer may well shudder at the prospect before him, if there is to be no release from such expenditure as this but by leaving our coasts at the mercy of an invader.

A ray of hope has been let in by the successful trial of Capt. Moncrieff's system of mounting guns behind a solid parapet, and utilizing the force of recoil so that the gun raises itself into a firing position, and lowers itself under cover when discharged. We look forward to this as the most important warlike invention of the age, and destined to lead to great ultimate economy. Under ordinary circumstances, a thick earthen parapet will suffice; but in situations where earth cannot be employed, as, for instance, where this Plymouth fort is to be erected, ample strength may be obtained by a concrete wall faced with iron, as shown by the fact that a concrete pier 8 feet thick, faced with ten inches of iron, kept out completely the 10-in. Palliser shell with full battering charge, at 200 yards range, in the experiments of last week against the War Office casemate. Capt. Moncrieff's plan holds out a prospect of abolishing embrasures,—the source of weakness in all the present forts,—without being compelled to resort to the expense of cupolas; and we hope to see the experiments on iron and concrete commenced last week at Shoeburyness carried out fully in a systematic manner, bearing in mind that the authorities have already announced their willingness to adopt Capt. Moncrieff's system in all practicable situations.

OUR WEEKLY GOSSIP.

Messrs. Allen & Co. have in the press, and will publish in a few days, 'The Journal of the Voyage of "The Galatea" Round the World, under the Command of the Duke of Edinburgh,' illustrated by several sketches of scenes and incidents described in the Journal.

Mr. E. D. Young will shortly publish an account of his 'Search after Livingstone,' with a map of the route. The text has been revised by the Rev. H. Waller, and it will be illustrated by Mr. Baines.

A blot has been removed from the system of education of the future officers of the scientific corps by the recent introduction of the study of military art and history into the course of instruction at the Royal Military Academy, at Woolwich; and it will no longer be a reproach against that institution, that its pupils are sent into the army unable to read intelligently or study systematically for themselves the events of the wars carried on in their own time. The lectures on military history and the art of war, experimentally introduced for the senior class at the beginning of the year, are to be placed upon a permanent footing, and extended to the second class as well; so that each officer commissioned will have the benefit of an entire year's course of instruction. The lectureship has been converted into a professorship from the 1st inst., and the chair has been bestowed upon Capt. Henry Brackenbury, R.A., the lecturer during the past quarter. In consequence of the introduction of the subject at Woolwich the lectures occasionally delivered by Col. Chesney, R.E., at the Royal Engineers Establishment, at Chatham, will in future be discontinued.

A new edition of Marco Polo is in preparation, by Col. Yule.

The Royal Commissioners on Military Education held a preliminary meeting on Saturday last. It is expected that the inquiry will extend over several months.

We are not sorry to find that Sir Colman O'Loughlin's Libel Bill has been withdrawn. It was an unsatisfactory proposal in many ways. A reformed Parliament will probably feel disposed to put the Law of Libel on a sounder basis.

We hear with satisfaction that a new edition of Warton's 'History of English Poetry' is to be undertaken. None of our more modern histories of literature have displaced the old standard work; and if its mistakes be corrected, and the results of modern researches and the work of modern printing clubs be incorporated into its text, a most useful book may be made of it. Until the rest of our

manuscript literature is printed, we should prefer to see Warton re-edited rather than a new history written. Twenty years hence we hope the future historian may have all his material in type.

Another "wonderful" edition of Shakespeare's works has been issued by Messrs. Warne & Co., in a series called 'Chandos Classics.' The volume is sold for a shilling; and the publishers claim the priority of intention as regards the issue of a shilling Shakespeare.

When you do not agree with your reviewing journal, threaten it with a threat, as follows. Write "A correction of this statement...will obviate the necessity for the exposure of so discreditable a piece of criticism in the preface to our new edition." Then draw the pen twice lightly down all from "will obviate" to "new edition," so that all is left as legible as before, and put "is requested" as a substitute. And so you will make your critic feel the shadow of coming events, without so harsh a procedure as actual menace: and will exhibit yourself as a model of dignified forbearance under vertical scratches. This is the plan adopted in a communication from one of the authors of a work we lately noticed: respect for the other, who has had more sense than to join, combined with perfect indifference as to the menaced threat, or threatened menace, determines us, after looking again at the book, to acknowledge receipt, and reserve ourselves for the preface to come.

In consequence of the rejection of a proposition to constitute a section of Political Economy in the Statistical Society there has been some talk of forming a separate society for Political Economy.

The trophies of the Abyssinian War, the regalia of King Theodore, have been deposited in the South Kensington Museum, and are open to public inspection.

The Geologists' Association has now under consideration the possibility of establishing its museum so as to form a local geological museum of the details of the London district. If the Corporation of London would encourage it, Guildhall might afford accommodation for this collection alongside of its cabinet of local antiquities.

It is reported, from Smyrna, that Mr. Dennis will begin operations in the tombs of the Lydian kings at Sardis, many of which have been long since rifled.

The largest silver coin on record is a novelist's fiction, the "piece of money" the "silver mark" which the Jew gave the sick yeoman, in 'Ivanhoe.' A mark was never coined money; it was a weight, two-thirds of a pound: as a coin it would have been heavier than forty of our shillings. A nice little pocket-piece! At the time when this coin is spoken of, the great coin (*groat*) of four-pence had not come into existence. The mark was money of account in constant use and mention; in these respects it competed with the pound, which again was no coin. And yet Scott's notion of the mark was accurate in another passage. Front-de-Bœuf says to the poor Jew, "if silver be scant I refuse not gold," and demands a mark of gold for six pounds of silver. This, our readers will see, makes the value of gold nine times that of silver; the tariff of the day. And the offer is not ironical, as now it would be taken to be. Gold was not an English standard of value: and there was no English gold coin. The Baron, or any other robber, would probably have preferred silver, if it were to be had; and no doubt Scott was up to this. When Gurth finds himself to have got thirty golden zecchins in one day, he exclaims that such another day would make a free man of him. That any serf-owner would demand sixty zecchins is incredible. Manumission cost from two shillings to twenty, according to circumstances.

We understand that the tomb of the poet Thomas Moore, who died in 1852, and was interred in the churchyard of Bramham, in Wiltshire, is in a very bad condition. It is not creditable to us that the resting-place of the author of 'Lalla Rookh' should pass into oblivion: and perhaps attention being drawn to the present condition of his grave may lead to its being put into an efficient state of repair.

A special general meeting of the members of University College will be held this morning (Saturday), for the purpose of supplying the vacancy in the office of President of the Council occasioned by the death of the late President, Lord Brougham. Mr. George Grote has been nominated for election as President, by the Hon. Edward Romilly, the Hon. William Romilly, and by the following Fellows of the College:—T. Smith Osler, J. R. Quain, William Shaen, Lindsey M. Aspland, Edward Fry, Henry S. P. Winterbotham, Theodore Waterhouse, Jacob Waley, Joseph M. Solomon, and Leonard Field. At a Session on the 20th of June, the Council, on the motion of Lord Belper, Vice President, unanimously resolved to second the above nomination.

A contemporary gives the following abstract from the third Report of the River Pollution Commission, Vol. I.:—"At Wakefield we have an example of river pollution. Before it reaches that town the river Calder receives the sewage of an area containing 400,000 inhabitants and the manifold impurities discharged from 1,200 manufactories. This water is drunk by the people of Wakefield after filtration, and so possessed are they of the impossibility of any further defilement that they do not scruple to add to it their own sewage and excrementitious matter before pumping it on to their filter-beds. Really this is almost as crazy a proceeding as those acts of the wise men of the Thames who entered upon an expenditure of, let us say, five millions for the diverting of their peculiar filth from their own drinking-water, and compelled their water companies to take supplies at a considerable distance, while they actually granted a large sum of money in order that the sewage and excrementitious matter of Windsor Castle should be deftly conveyed to the metropolitan cup, in addition to the abominations of a score of large towns and several dozens of smaller ones, to say nothing of any vileness anybody may choose to throw into the stream. That we have to pay a second bill for the removal of Windsor Castle sewage is right and proper."

Humboldt was a wag. There was an English lady at Paris on whom he chose to play the following trick. She was a titled lady, and her name was Jane. She was once about writing a note in Humboldt's presence, and was beginning "Lady — presents, &c." Humboldt assured her that French usage required "Lady Jane" not "Lady —." How am I to say *Lady Jane*, asked she. Oh! *Dame Jeanne* of course, said the hoaxer. Now, this is a phrase which signifies an enormous wine-cask. The Parisians were greatly edified; or amused, which is all one with them.

A new method of cutting, or rather dividing, glass has been recently invented in France, and is practised in the large establishment of the Glass Company of Balcarat. A jet of highly heated air is directed from a tube on the vase or other object to be cut, which, while made to revolve on its axis, is brought close to the nozzle of the tube. The object being then cooled suddenly the glass divides at the place operated on with extreme accuracy.

According to what might be entitled Baron Hausmann's Apology, he has constructed during his reign of fifteen years 85 miles of streets in Paris, 80 of which are shaded by 95,577 trees. Paris and the environs now cover 19,505 English acres: the Bois de Boulogne, 2,107; the Bois de Vincennes, 2,000 acres; the Buttes du Chaumont, 62; Mont Souris, 45; and the Parc du Monceaux, 20. The French metropolis now consumes 350 million quarts of water every twenty-four hours, and it will receive 100 million quarts additional when the waters of the Vanne are conducted into the city and the new artesian wells are at work.

We read in the *Moniteur*, of the 20th of June, that the Académie des Inscriptions et Belles Lettres has awarded the "Prix Gobert" to M. Francisque Michel's recently published work on the 'History of the Commerce and Navigation of Bordeaux, principally under English Administration.' M. Michel is at present in England with the object, we believe, of collecting from the public and private records materials for the completing portion of this work.

The Italian papers announce the death of Prof. and Senator Matteucci, at Florence, after a brief illness. The deceased was Minister of Public Instruction, in which capacity he was very active in promoting education, especially of a scientific nature, among the people generally. As head of the Royal Museum in Florence he had great influence over that establishment, and it is through his praiseworthy exertions that the Museum has taken that high rank which it now so well merits. Prof. Matteucci's special science was that of Electro-Physiology, for his investigations in which he obtained the Copley Medal from the Royal Society and a prize from the Paris Academy of Sciences. He also published several works on Physics, Electricity and Electro-Physiology. We have reason to believe that the great interest that he took in Italian politics, especially with reference to the unity of his country and the abolition of the Papal power, and the deep anxiety he felt for the regeneration of Italy, accelerated his death.

A very happy identification has been made of the porphyry sarcophagi of the Museum in the Seraglio at Constantinople. These are known to be the tombs of emperors, but their attribution was not determined, as the inscriptions having been of raised metal letters these had been removed for plunder. Dr. Delhier, Director of the Austrian College in Constantinople, among other means of determination, availed himself of the indications of the holes by which the letters had been attached, and which, exhibiting the forms of several of the letters, greatly assisted the interpretation. The sarcophagi all appear to belong to late Roman and early Byzantine emperors, Constantine the First, Constantius the Second, Julian and his wife, Jovian, Theodosius the Great, Arcadius, Eudocia, Marcian and Pulcheria, his wife.

According to letters recently received from Honolulu, it appears that the late volcanic disturbances in that island have been of extraordinary intensity. In the district of Kauli all the native villages along the sea-shore for a distance of twenty miles have been destroyed by tidal waves and by the upheaval of molten lava. Houses were in a state of nearly constant vibration for six hours. Avalanches of earth were cast into the sea, and walls and houses thrown down. The entire island seemed like a great ship loosened from her moorings, reeling to and fro, rising and falling, shaking terrifically as if it were going to pieces. Every one wanted something to hold on by, but there was nothing firm. At length, after eleven days of intense anxiety and suffering, during which upwards of two hundred persons lost their lives, comparative quiet was restored to the island by the opening on the 7th of April of a new and vast crater on the south-east side of Mauna Loa, which gave vent to the pent-up lava and gases.

In Mr. Ansley Windus's sale last Tuesday, by Messrs. Puttick & Simpson, of Leicester Square, a small bust of Octavius Cæsar, cut in opal (or more probably chalcedony) a very creditable specimen of Greek art, sold for 135*l*. There were also some other lots of interest, particularly No. 116, a carved device of a Boar's Head, which is said to have been the device or sign of the famous hostelry in Eastcheap (see 'Knight's Pictorial Shakspeare') which sold for 28*l*.

When the other day one of the Southern members of the German Custom Parliament, a warm supporter of the National or Annexationist party, got into conversation with the King of Prussia, he urged his Majesty in as plain language as he could employ to make himself Emperor of Germany, whereupon the King is reported to have said—"Der sprichst ein grosses Wort gelassen aus" (You utter a word of momentous import with great calmness), a phrase which several of our contemporaries persist in ascribing to Schiller, and thus miss the point of the whole. The quotation is from Goethe's 'Iphigenia in Tauris,' act i. sc. 3, where the poet has put it into the mouth of King Thoas, and its full significance in this instance can be understood only by reading it in the context. In that scene Iphigenia, after considerable hesitation, makes a clean breast of her troubles, and tells Thoas that she belongs to the great house of Tantalus, whereupon the king makes

use of the above quotation. Iphigenia, encouraged by kindly words, goes on narrating the terrible times her house has passed through, the crimes, mistakes and inconsistencies of which it has been guilty, and when at last she has finished her stirring narrative, and thinks the king will shrink from her in horror, she is surprised to hear him say: "Come, follow me, and share with me all I possess." By the King assuming the part of Thoas it is presumed that he solicited the national party to look upon itself as Iphigenia.

ROYAL ACADEMY OF ARTS.—THE EXHIBITION OF THE ROYAL ACADEMY is OPEN IN THE DAY from Eight till Seven.—Admission, 1*s*. In the EVENING from Half-past Seven till Half-past Ten. Admission, 6*d*. Catalogue, 6*d*. JOHN PRESCOTT KNIGHT, R.A., Secretary.

Will Close on July 25.

THE SIXTY-FOURTH ANNUAL EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER COLOURS, 5, Pall Mall East, from Nine till Seven.—Admission, 1*s*. WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—WILL CLOSE on the 25th inst., their ANNUAL EXHIBITION. Gallery, 53, Pall Mall.—Admission, 1*s*. Catalogue, 6*d*. From Nine till ten. JAMES FAHEY, Secretary.

GUSTAVE DORÉ'S FORTY GRAND PICTURES. GERMAN GALLERY, 128, New Bond Street, including his most famous Painting, 'The Triumph of Christianity,' from Ten to Six daily.—Admission, 1*s*.

Will shortly Close.

HOLMAN HUNT'S Picture of 'ISABELLA,' or, the Pot of Gold, is ON VIEW at Messrs. E. GAMBART & CO.'S NEW GALLERIES, 1, King Street, St. James's, from Ten till Five.—Admission, 1*s*.

THOMAS M'LEAN'S COLLECTION of High-Class Modern Pictures and Water-Colour Drawings ALWAYS ON VIEW.—T. M'LEAN'S New Gallery, 7, Haymarket.

MR. MOREY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 54, Cornhill. This Collection contains examples of Rosa Bonheur—Clarkson—Stanfield, R.A.—Meissonier—Alma-Tadema—Gérôme—Frère—Landelle—T. Fand, R.A.—John Phillip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersgill, R.A.—Erskine Nicol, R.A.—Le Jeune, A.R.A.—Andell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yennas, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Mars—Liddell—George Smith—Linnell, sm.—Peter Graham—Oakes—H. W. B. Davis—Baxter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

SCIENCE

SOCIETIES.

GEOLOGICAL.—June 17.—Prof. T. H. Huxley, President, in the chair.—Messrs. C. B. Clarke and F. C. J. Spurrell were elected Fellows.—The following communications were read:—"On the Distribution of Stone Implements in Southern India," by Mr. R. B. Foote,—"On Worked Flint Flakes from Carrickfergus and Larnie," by Mr. G. V. du Noyer,—"On the Diminution in the Volume of the Sea during past Geological Epochs," by Mr. A. Murray,—"Has the Asiatic Elephant been found in a Fossil State?" by Mr. A. Leith Adams, with a Note by Mr. G. Busk,—"On the Characters of some new Fossil Fish from the Lias of Lyme Regis," by Sir Philip de M. Grey Egerton, Bart.,—"Note on the Geology of Port Santa Cruz, Patagonia," by Capt. T. Baker,—"On the Jurassic Deposits in the N.W. Himalaya," by Dr. F. Stoliczka,—"On a true Coal-plant (Lepidodendron) from Sinai," by Mr. J. W. Salter,—"On some Fossils from the Menevian Group," by Messrs. J. W. Salter and H. Hicks,—"On Earthquakes in Northern Formosa," by Mr. H. F. Holt,—"Memorandum on the Coal Mines of Iwanai, Island of Yesso, Japan," by Mr. A. B. Mitford,—"On a New Species of Fossil Deer from Clacton," and "On a New Species of Fossil Deer from the Norwich Crag," by Mr. W. Boyd Dawkins,—"Notes to accompany a Section of the Strata from the Chalk to the Bembridge Limestone at Whitecliff Bay, Isle of Wight," by Mr. T. Codrington,—"On the Graptolites of the Coniston Falls, with Notes on the British Species of the Genus Graptolites," by Dr. H. A. Nicholson,—"On the 'Waterlute Beds' of the Keuper, and on Pseudomorphous Crystals of Chloride of Sodium," by Mr. G. W. Ormerod,—"On the Discovery of the Remains of Pteraspidian Fishes in Devonshire and Cornwall, and on the Identity of *Steganodictyum cornubicum* (McCoy), with *Scaphaspis* (*Archeoteuthis*) *Dunensis* (Roemer)," by Mr. E. Ray Lankester,—"On the Geological Peculiarities of that part of Central

Germany late Capt.

ROYAL J. Hogg, read a paper Second age of the Tri that the inscription since the Bawlinson Asiatic black obel Sandwith pottery, J. Consulats much of and is for at know Mycenæ.

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Germany known as the Saxon Switzerland,' by the late Capt. J. Clark.

ROYAL SOCIETY OF LITERATURE.—June 24.—J. Hogg, Esq., V.P., in the chair.—Mr. Smith read a paper 'On the War of Shalmaneser the Second against Hazael of Damascus, with the date of the Tribute of Jehu,' in which he pointed out that the study and interpretation of the cuneiform inscriptions had made a great step in advance since the time when, eighteen years ago, Sir Henry Rawlinson gave his first interpretation, at the Asiatic Society, of the famous inscription on the black obelisk, found at Nimrud.—Mr. Vice-Consul Sandwith exhibited a collection of very early pottery, procured by him at the seat of his Vice-Consulate *Dali*, in Cyprus (the ancient Idalium), much of which is probably of Phœnician origin, and is found along the shores of the Mediterranean at known Phœnician sites, and in Greece, at Mycenæ, Tiryns, &c.

NUMISMATIC.—June 18.—The following were elected as officers for the ensuing year:—*President*, W. S. W. Vaux, Esq.; *Vice-Presidents*, S. Birch, Esq., LL.D. and the Earl of Enniskillen; *Treasurer*, W. Freudenthal, Esq., M.D.; *Secretaries*, J. Evans, Esq. and B. V. Head, Esq.; *Foreign Secretary*, J. Y. Akerman, Esq.; *Librarian*, S. F. Corkran, Esq.; *Members of the Council*, J. B. Berne, J. Davidson, A. W. Franks, F. W. Madden, J. F. Neck, Rev. J. H. Pollexfen, S. Sharp, J. S. Smallfield, R. Whitbourn and J. Williams.

PHILOLOGICAL.—June 5.—Prof. Goldstücker in the chair.—The paper read was, 'The Norman Element in our Provincial Dialects,' by Joseph Payne, Esq. Part I.

June 19.—A. J. Ellis, Esq. in the chair.—Mr. J. A. H. Murray was elected a Member.—Mr. Payne concluded his paper; the other papers were, 'Pynson's Contracts with Horman for his *Vulgaria* and Palsgrave for his *Lesclaircissement*, with Pynson's Letter of Denization,' communicated by F. J. Furnivall, Esq., and 'An Outline of Old English Philology,' by Dr. F. H. Stratmann.—Mr. Payne showed that there are still in common speech, as well as in the provincial dialects, many traces of the Norman influence, both in the pronunciation and the formation of words;—that *courage*, *courtesy*, *journey*, *custom*, &c., owe their exceptional pronunciation to their descent, not from the French *courage*, *courtoisie*, *journée*, *coutume*, but from the Norman *corage* or *corage*, *couteise*, *jurnee*, *custume*; that the provincial *salmon*, *service*, *carmin*, *parlous*, are probably only echoes of the old Norman; that *randyvous* (from *rendevous*), *ampery* (from *empire*), as well as *candle*, *capon* (from *candel*, *capon*), *pouch* and *catch* (from *cacher*=*chausser*) represent Norman utterances. Again, it was shown that *pitous*, *hidous*, *dormous*, &c., are precise Norman forms, and not derived from *piteux*, *hideux*, *dormeuse*; that the provincial word *vetty* or *vitty* can be traced to *fetis* (Chaucer's "fetise,"—well made, neat); that *fat* in "by my fat" is Norman *fei*, not French *foi*; *tray* (at cards) is Norman *trei*, not French *trois*; *mort* ("a mort of people") is Norman *mort*, a great deal, &c. &c. Further investigation into this subject would probably throw much light on early English pronunciation, word-building and vocabulary, even though we may not believe Le Hericher's extravagant dictum, "Grattez l'Anglais, vous trouvez le Normand."

ROYAL INSTITUTION.—May 8.—Sir H. Holland, Bart., President, in the chair.—'On the Artificial Formation of Organic Substances,' by Mr. C. G. Williams.

June 5.—Sir H. Holland in the chair.—'On Abyssinia, or Ethiopia,' by Sir Samuel White Baker, M.A.

ANTHROPOLOGICAL.—June 16.—H. G. Atkinson, Esq., V.P., in the chair.—The Rev. T. C. Stanley, LL.D., was elected a Fellow.—Consul Hutchinson exhibited a series of skulls of Mestizos, from Rosario on the Paraná River, Argentine Republic.—Mr. R. Tate exhibited a Carib skull and the skull of a Guarro Indian.—A paper was

read by Dr. Donovan 'On the Fundamental Principles of Anthropological Science.' The conclusions of which were given as follows:—That the brain is the sole physical medium of all the mental faculties; that the brain is not a single organ, acting as a whole in all its operations, but is composed of as many separate and independent parts as there are separate mental faculties; that the brain is subjected to a law of size, and that its separate parts are subjected to the same law.

MATHEMATICAL.—June 25.—Prof. Sylvester, President, in the chair.—Prince Camille de Polignac was elected a Member, and the Lord Bishop of Limerick was proposed for election.—The following Members were admitted into the Society:—Prince Camille de Polignac and Messrs. W. J. Miller, J. M. Wilson, and W. S. B. Woolhouse.—A paper was read by Mr. Wilson 'On Euclid as a Text-book of Elementary Geometry.'—Prince Camille de Polignac gave an account of 'A Problem in Combinations,' and the President explained the formation and use of one of his analogistic squares.—Mr. Woolhouse read an abstract of his paper 'On Functional Evolution.'

MEETINGS FOR THE ENSUING WEEK.

Mos. Asiatic, 3.
Entomological, 7.—'Larva of *Micropeplus staphylinoides*,'
Sir John Lubbock; 'New Genera of Heteromera,'
Mr. Bates; 'Tabular Comparison of Diurnal Lepidoptera,'
Mr. Kirby.
Tues. Horticultural, 3.—General Meeting and Lecture.

FINE ARTS

A Handbook of Pictorial Art. By the Rev. R. St. John Tyrwhitt. Illustrated. (Oxford, Clarendon Press.)

A book with so pretending a title as this rouses expectations in the reader's mind that are, if he puts it to the test, destined to blank disappointment. It is neither more nor less than an enthusiastically written summary of a particular mode of learning to draw, and an indication of the author's ideas of what is best to be drawn by a pupil. It is right to say that Mr. Ruskin is our author's chief prophet: from his works Mr. Tyrwhitt borrows freely, from his thoughts still more freely, with due acknowledgments. It is fair to quote an author on himself. Thus, on the advantages of inculcating knowledge of landscape in our great towns, his notions of the sort of landscape art to be chosen to supply examples may be gathered from the following lines:—"If a few Creswicks, Hardings, or Stanfields could be hung in public view in all our towns, they would have no small effect on men's minds, and would form a silent school of landscape in themselves." So they would; but thoughtful men would deny that the "school" which might be expected to result from the study of eclectic, and to a certain extent artificial, examples such as these would be desirable. Than Harding, probably no more vitiating and commonplace model could be found. Better than these, the faithful, humble, yet masterly hand of William Hunt, the brilliancy of Müller's English landscapes, Turner in his severer moods. In referring to Harding, the father of modern "drawing-masters," whose influence has been so unfortunate that it will take a score of years to efface its evil effects from the popular mind, ever ready as that mind is to receive showy impressions, and slow to part with such as are once taken, we must express our astonishment that any student with moderate skill in Art, and pretensions to knowledge of Nature, should so far forget the larger principles of his craft as to recommend this man of fallacies. Still more amazed are we that our amateur, full of Mr. Ruskin as he is, does not see the discrepancy between the teachings of the one and the practices of the other. Again, in commending the landscape portion of Mr. Herbert's picture of 'Moses,' in

the Peers' Robing Room at Westminster, it is stated to be "*drawn*"—a term that is clearly meant to include "painted"—with almost absolute local accuracy. It may be so; but it is the mere "accuracy" of a photograph, not of colour or modelling as done on the spot, which, from the context of Mr. Tyrwhitt's statement, seems to be desired by him. How strangely such a thinker, being limited by amateurism, or dilettantism, however well meaning he may be, can be misled so as to take the shadow for the substance will appear to those who read that our author classes the background of the 'Moses' with that of 'The Scape-goat,' by Mr. Holman Hunt. Is it not evident that our author—earnest and full of love for Art, not unfrequently happy in expounding the meanings of pictures and in appreciating the craft of their producers, as he undeniably is,—has not yet got at the heart of the principle of design either as regards models for popular instruction or examples of loyal execution? We lose ourselves in a wilderness of conflicting ideas and fancies of the author's active mind when we read on one page rapturous and similar praise for artists so diverse in principles and in powers as Messrs. Holman Hunt, Carl Werner, Armitage and Leighton. The principal matter in question is the value and effect of "absolute realism" in landscape, into which, of course, we do not enter here further than to wonder how the author can see similarity in the results of these artists' diverse powers. How can there be any resemblance between the works of Mr. Werner and Mr. Holman Hunt, any more than there is between those of Turner and Mr. A. McCullum?

As to the practical part of Mr. Tyrwhitt's treatise, it is as valuable as are most literary efforts to teach one art by means of another; probably it is more readable than most of the books of its kind with such pretences. In what our author calls the "Students' Drill," there is abundant common sense; but the student had better follow Mr. Ruskin at once than his generally loyal admirer, Mr. Tyrwhitt. With his earnest recommendation to study "the figure" as the foundation of all sound design, and in his hopes of encouraging practical drawing as the best means for bringing home Art to the popular mind, we heartily agree. Most of the illustrations to this book are excellent.

FINE-ART GOSSIP.

At the meeting of Members and Associates of the Royal Academy, which took place on Tuesday evening last, for the election of a Member in the place of Baron Marochetti, deceased, Mr. Leighton was chosen by a large majority of votes. Mr. Frost was second in order. Mr. Leighton was elected A.R.A. in July, 1864.

Some time since we stated that the authorities of the South Kensington Museum had begun a collection of engraved portraits. A considerable number of those which have already been brought together, including many fine impressions from private plates, are now on view at the east end of the upper floor of the National Portrait Exhibition.

Among recent acquisitions to the South Kensington Museum may be noticed casts from those admirable Romanesque wood-carvings which decorated the doorways of the churches of Flaa and Sauland, Norway. The former building was destroyed in 1854, the latter in 1860. Also a finely carved pulpit from a destroyed mosque in Cairo, dating from the fifteenth century, and remarkable for the perfect manner in which conventional and geometrical decoration in low relief has been employed upon its sides, the sides of the staircase leading to the rostrum, and upon the surfaces of the doors at foot of the steps: the ugliness of the bulbous summit of the pulpit is noteworthy. These

is likewise in the North Court of this Museum a coloured model of the "Prince Consort Memorial," now nearly completed, in Hyde Park.

Mr. Anderdon has presented to the British Museum Print Room Haviland Burke's collection of James Barry's etchings and drawings. The latter are very fine, and some of them were evidently intended to be etched from, but never so employed.

By the refusal of the House of Commons to refer the decision of the Government as to the designer of the New Law Courts to a Select Committee, we are delivered from the terror of another "Pugin-Barry" and "Barry-Pugin" controversy; and the descendants of Messrs. Street and E. Barry need not interrupt their studies at school by preparations for combat over their fathers' names. We rejoice at this decision. The opinion in favour of Mr. Street as the producer of the best architectural design among the judges was very strong. This may be accepted as of as much worth as that other recommendation of theirs in favour of the plan of Mr. E. Barry. But it now appears, so far as the latter was concerned, that the officers of the Probate and Divorce Courts, to whose use one-fifth of the new works will be devoted, protested against the adoption of this plan, and that the Committee of the Bar and solicitors, whose views were indorsed by the Commissioners, also objected to it. As was stated when reviewing the competing designs, our opinion of the architectural value of Mr. Street's power, even as then tentatively shown, is decidedly in harmony with the decision of the Government. With certain alterations in the mode of treating the work, such as we ventured to indicate at the time, we believe this architect has shown himself capable of producing that which may be the most manly and dignified structure of its class in modern London. The state of muddle into which practical minds may degenerate, was never more strikingly illustrated than by the proposal that the Courts of Justice, for the uniting of which all this labour and expense are incurred, should be divided, and, as if to make the muddle deeper, that one part should occupy a site on the Thames side, which, at an enormous cost, we have reclaimed, but intend to keep for breathing-space—certainly not for the indulgence of architectural whims. We trust the Government will set Mr. Street to work as soon as possible, and thus render a reversal of this decision impracticable. So long as this is not the case, the efforts of those who hope for profit in a fresh competition, and have nothing to lose in a new architectural scramble, will be continued.

That the House of Commons is becoming sensitive to bad Art has been shown by more than one example. For the first time in the histories of public statues Art-critics have been effectual, and the caricature of Sir Robert Peel is, "by order of the House," to be removed from Palace Yard. The Commons have decided, by an extraordinary majority, that this should be done, although the Wellington "Guy" continues to oppress the arch in Hyde Park, and that painful display of incompetence, the "Richard Cœur de Lion," for a time attitudinizes before the doors of the "other House," the wooden "Havelock," and the bungled "Napier," stay, yet a while, in Trafalgar Square. The ill-proportioned "Queen Victoria" still cumbers the Royal Exchange. The dull "King William," in granite, and commonplace "Franklin," in bronze, yet stolidly stand on their pedestals, and the flashy "Clyde" displays in Waterloo Place the inefficiency of its maker and the ignorance of its promoters. London is infested by bad statues. How long it is to remain so must depend on the House of Commons. To that House then, with hearty thanks for one deliverance, we look for further relief, for, notwithstanding the good taste of the Albert Memorial Committee has delivered us from the wretched statue which was designed for Hyde Park, it is evident that "committees of gentlemen and admirers" are not to be depended upon for public effigies. As to the abolitions of the figures of Peel and the Prince we regard them as victories of Art-criticism over ignorance, obstinacy and personal feeling.

The uncovering of the great work of the sculptor, Ernst Rietschel, the "Luther Memorial," at Worms, which happened on the 24th ult., is an event in Art history of the day, which is interesting beyond ordinary "inaugurations." In a country where "sculptural memorials" are better managed than in this luckless land of Britain, and great works of this order are not infrequent,—to wit, the "Monument to Frederick the Great," by Rauch, at Berlin; the Baron Schmidt von der Launitz's striking group of the "Early Printers," erected at Frankfort, of which, like the last, there is a cast in the Crystal Palace, and now the work of Rietschel,—the recent creation has more than a merely national or artistic significance, but combines with this a religious and world-appealing purpose. The artistic merit of the new sculptures is very great indeed even among the finely composed and grandly conceived designs of the class to which it belongs. The artist's death left the completion of his great work as a task to other hands, by which it has been fairly performed. The best known of Rietschel's designs in this country is "Love Riding on a Panther," of which there was a cast at Paris last year. Two bas-reliefs of this subject are well-known here. Also his group, a 'Pieth,' and bas-reliefs of 'The Christ Angel,' and 'Morning,' 'Noon,' 'Night' and 'Dawn,' of all which there are casts in the Crystal Palace, have many admirers here. The colossal statue of Lessing, erected in Brunswick, in 1851, is one of the sculptor's more important productions. He was born at Pulsnitz in 1804, and was a pupil of Rauch.

MUSIC AND THE DRAMA

BY SPECIAL DESIRE.—PHILHARMONIC SOCIETY.—MONDAY, July 6. Conductor, Mr. W. G. Cousins.—Mlle. Christine Nilsson, Trebelli-Bettini, Pianoforte, Herr Lubeck; Violin, Herr Straus.—Reserved Seats, 15s. Lamborn Cook, Addison & Co., 63, New Bond Street.—N.B. Entrance in Hanover Street on this occasion.

MR. CHAS. GARDNER'S ANNUAL MORNING CONCERT.—WEDNESDAY, July 8. Queen's Concert Rooms, Hanover Square, Three o'clock.—Stalls, 10s. 6d.; to admit Three, 21s. Unreserved Seats, 8s. L. Cook, Addison & Co., 63 and 65, New Bond Street, W.; and of Mr. Chas. Gardner, 2, Charles Street, Westbourne Terrace, W.

Mlle. CHRISTINE NILSSON, Madame TREBELLI-BETTINI and Signor GRAZIANI will sing by the kind permission of Mr. Mapleson and Mr. Gye at Montague House, Whitehall, by permission of Her Grace the Duchess of Buccleuch, on FRIDAY, July 10, at a GRAND MATINEE MUSICALE for a Fund for educating the poor children in the most destitute districts in London. Other Artists and full particulars in a few days.—Tickets, One Guinea each; at Mitchell's, Ollivier's, Chappell's and Schott's.

OPERA.—There is a charm in novelty, but not in all novelty. Madame Rey-Balla is unknown on the English stage, but we might apply to her fair Juliet's words, "Too early seen unknown, and known too late." Although the lady is still young, her voice betrays every defect of age, so unmercifully has she treated it. Instead of being an obedient servant, her voice has gained the upper hand and has become an unruly master. It cannot be depended upon for remaining in tune during a sustained note, or for executing a passage with cleanliness and precision. The Catholic heroine of 'Les Huguenots' should have plenty of passion at command, but Madame Rey-Balla exhibits so much that she makes the audience tremble for her personal safety. She "tears a passion to rags, to very tatters," and nowhere is ear-splitting vehemence cared for less than at Covent Garden. As might have been anticipated, she was listened to last Saturday with apathy; but, nevertheless, Madame Rey-Balla is to have another chance to-night (Saturday)—this time in M. Gounod's always attractive 'Faust.'

It is said that Mlle. Patti is to appear in 'Le Domino Noir' in place of Mlle. Lucca, in whose name a combined entertainment, an ignoble relic of bygone operatic days, consisting of scenes from 'Fra Diavolo,' 'Faust' and 'L'Africaine,' was given on Wednesday. Mlle. Lucca's powers have been almost paralyzed this season, thanks to that fatal Russian winter which has ruined so many of our singing birds. In no case could she have ever done justice to Auber's music, which is perfectly safe with Mlle. Patti. M. Gounod's 'Romeo' was announced for Thursday, the ill-starred lovers again being Mlle. Patti and Signor Mario. Seldom have

youth and age—not "crabbed age"—been so well matched. Apropos of this opera, we may ask why Mr. Gye always puts off his novelties—even comparative novelties—until the dog-days? 'Romeo' might have been brought out two months ago—when theatres were not the places of torture which they now are.

Mlle. Kellogg is attempting too much at once. Scarcely a week passes by without an assumption by her of some new part. The result is, that she comes before the public unprepared. She learns the notes, but she fails to catch the spirit by which the notes are animated. The costume she wears in one opera may differ from that which she wears in another, but the character is the same in both. *La Figlia del Reggimento*, attempted by her last Saturday, was only *Amina* in the dress for *la vivandière*. The full-hearted daughter of the regiment has never been sketched so slightly as by Mlle. Kellogg, nor has the bright music of the part ever been sung with so little point and accent. The young American lady should go to school again, and work hard when she gets there. The best thing about 'La Figlia' at Drury Lane is the chorus-singing. The fine voices of the men come out like the rich red in a picture by Rubens.

QUEEN'S.—Want of invention is the great defect of English plays. In dialogue and situation an English adaptation is frequently an improvement on the French original. Such digressions as a French dramatist permits himself, when he attempts in a play an exposition of social theories, are unknown in English art, and would be intolerable to English audiences. But in originality and inventiveness our dramatists are altogether distanced. The poverty of resource they frequently exhibit is striking. 'Time and the Hour,' the new drama by Mr. J. Palgrave Simpson and Mr. Felix Dale, produced on Monday night at the Queen's Theatre, is an instance in point. It is a model of construction. All that technical knowledge and command of stage device can do for a piece has been done. Each act is in one scene, and each ends with a striking and dramatic situation. The action of the drama progresses easily, without break or episodic disturbance to the end. The dialogue is crisp and well suited to the action, and rises at times into absolute power. But the motive of the whole is weak. A baronet who has committed forgery, and who afterwards, in order to escape detection, commits murder; a girl, young, innocent and beautiful, whom he persecutes with his attentions; a young gentleman, with whom the girl is in love, and upon whom suspicion of the murder falls; and a woman, a former sweetheart of the criminal, who watches over him with uncertain purpose, the result of combatting instincts of love and hate, are the principal among the *dramatis personæ*. Add to these a detective, a bill-discounter, a banker and a vulgar couple enriched by trade, to whose hands the comic business is entrusted, and the whole of the characters have been enumerated.

Sir Philip Deverell has in youth, but under a different name, committed forgery upon Mr. Franklin, and has seduced Madge Babbington. After his unexpected accession to the title he comes on a visit to Franklin, whose niece Lucy he wishes to marry; and fails to recognize Madge, who, under a different name, is a denizen of the house. Lucy has two suitors beside the baronet,—George Aylmer and Charles Franklin. Aylmer, whom she in her heart prefers to both her rivals, is jealous of Charles, and in a fit of ungovernable rage leaves his home, having first been heard to threaten the life of the man who had come between him and his love. Charles Franklin, instigated by Sparrow, his father's clerk, who has a taste for acting as an amateur detective, purposes taking with him to London the forged bills, possession of which Sir Philip is anxious at any price to obtain. Sir Philip drives Charles to the station, and murders him upon the way. But a warning letter written by Madge, though it has not dissuaded Charles from continuing his journey, has induced him to leave the bills behind him. Altogether fruitless is accordingly the crime Sir Philip has committed. The bills remain an enduring menace to him, and pass into the hands of

Medicott, towards friendly. criminal. tion, and mer; but immedia whole to precise. This acc not con brooding tions; h to crime culars. Lady M not swe be more limits of agencies 'Time all that Mr. W to natu table of nat ecutec peril. dead. and th hers n puts v Moore acting to Sir artist upon is alw ation powe as a rassi resp part, trade as th was Gast a dres illu hibit scen aylv the mov

A mu Ch ma the an mad of bel of or to ta w a f k o e v t

Medlicott, a bill-discounter, whose sentiments towards him have gradually become most unfriendly. So agitation and remorse overpower the criminal. While Madge screens him from detection, and all the indications of murder point to Aylmer; but in the end, while in a somnambulist state, immediately before dinner, Sir Philip confesses the whole truth to the guests, who happen to be precisely the people interested in the discovery. This scene is open to much comment. Crimes are not confessed in sleep. The mind of a sleep-walker brooding over the past furnishes uncertain revelations; hints which seized upon may supply a clue to crime, but not its distinct and separate particulars. "Here's the smell of the blood still," says Lady Macbeth, "all the perfumes of Arabia will not sweeten this little hand." No utterance could be more psychologically true. We reach here the limits of what nature does or permits under such agencies as sleep. But there is no exaggeration. In 'Time and the Hour' the criminal confesses exactly all that is necessary to the dénouement of the plot. Mr. Wigan's excellent acting could not render true to nature the character he impersonated, or probable the scenes in which he appeared. A touch of nature devised by Mr. Simpson, and finely executed by Miss Moore, saved the piece from peril. After his confession, Sir Philip drops dead. Madge is the first to see life has departed, and throwing herself on the body, claims it as all hers now,—a dismal possession which none will dispute with her. A burst of applause attended Miss Moore's really impressive acting in this scene. The acting was good as a whole. Mr. Wigan imparts to Sir Philip whatever appearance of truth an artistic and unexaggerated delineation can bestow upon an unnatural character. Miss Moore's acting is always natural and intelligent. In the impersonation of Madge Babbington gleams of true tragic power were manifested. Mr. Toole was amusing as a tradesman forced into temporary and embarrassing association with people of quality, and was respectably supported by Miss H. Hodson in the part, originally intended for Mrs. Wigan, of the tradesman's wife. Mr. L. Brough was satisfactory as the detective. Mr. Clayton's hard style of acting was well suited to the part of Medlicott. Mr. Gaston Murray appeared as young Franklin in a dress we should suppose to be copied from the illustrations to music-hall ballads which are exhibited in the windows of the music-shops. Good scenery had been prepared for the drama. One sylvan view, with water, was particularly artistic: the atmospheric effects of sunlight upon a slowly moving stream being happily conveyed.

MUSICAL AND DRAMATIC GOSSIP.

AFTER thirty-four years of connexion with the musical department of this journal, Mr. Henry F. Chorley finds the state of his health such as to make rest and leisure desirable. He retires from the active service of our readers with the respect and goodwill of all his fellow workers, and who may expect, moreover, to have the occasional advantage of his signed correspondence on topics of musical interest.

Mr. Halle's Recitals—also those of Madame Arabella Goddard—and Mr. Ella's interesting meetings of the *Musical Union*—are over. There remains only one more *Philharmonic Concert* (Monday's) to be given, and then, some lingering benefit entertainments excepted, the concerts of any value which have been given during a season alike brief and crowded, may be said to have come to an end.

Signor Piatti repeated at his concert the *adagio frondo* from Bernard Romberg's 'Swiss Concerto,' lately resuscitated by him at one of the meetings of the *Philharmonic Society*. Music so weakly elegant would not be worth calling from its grave, were it not clothed with fresh beauty by the silvery tones of the Italian violoncellist.

Among the concerts of the past week, one given on Monday by Mdle. Teresita Carreno should not be quite overlooked. The young lady has seen only fourteen summers, they say. If we judged only from her appearance and talent we should give her more. There is nothing phenomenal or meretricious about her. Her compositions

are built in true musicianlike form, and her playing is clear, firm and decided. Mdle. Carreno may have a brilliant future if she be not spoiled at the threshold of her career.

Mdile. Lucca is gone.

Mdile. Schneider will probably have soon to carry her graces and impertinences back to Paris. She has accepted, it is said, an engagement at the Bouffes-Parisiens, about to be re-opened, under the management of M. de Noriac.

Two children of Madame Ristori, Bianca and Giorgio, are, it is rumoured, about to make a first appearance with their mother at the French Theatre in New York.

With Mr. Buckstone's benefit, on the 15th, the season at the Haymarket will close. The company will travel through the provinces, and Mr. Sothern will retire awhile, previous to appearing in the country in a new drama by Dr. Westland Marston.

Mrs. Scott Siddons will play *Beatrice* in 'Much Ado about Nothing' at the Haymarket on the 16th instant. Judging from her previous performance of *Rosalind*, the part is within Mrs. Scott Siddons's reach.

A new burlesque, by Mr. Gilbert, and a new domestic drama, by Mr. Andrew Halliday, are forthcoming productions at the New Royalty Theatre.

An old custom of playing a piece at an East London Theatre after its run at a Western house is exhausted has been revived. 'No Thoroughfare' was produced at the Standard Theatre on Saturday night last, Mr. Webster sustaining his original part of *Joey Ladle*, and various members of the Adelphi company, including Mrs. Alfred Mellon, appearing in other prominent parts. It is better that respectable pieces should be thus obtained at second-hand than that the frequenters of suburban theatres should be regaled upon the "banquets of horrors" which of late have been too often provided for them.

The impeachment of President Johnson is the subject of a drama, which has been produced in New Orleans. An actor named Durivage has made a hit as Horace Greeley.

'Une Journée de Diderot,' a one-act comedy, by MM. Michel Carré and Raymond Deslandes, now playing at the Gymnase, shows the encyclopedist in an agreeable light. It introduces moreover the famous *Narcisse de Rameau*, of whom Mr. Bandmann gave, a short time ago, at the Lyceum, an impersonation.

The Agamemnon of Seneca, translated into rhymed verses by M. Henri de Bornier, has been produced at the Théâtre Français. It is not very successful; the didactic and bombastic qualities of the original verse being preserved in the translation. The experiment is scarcely fair to Seneca, whose tragedies were written with a view to public reading rather than representation. Nor is the acting such as gives the play a chance of success. Mdle. Tordeus, who plays *Cassandra*, alone among the actresses displayed any comprehension of the tragic sentiment. Senechal as *Egiptus*, Prudhon as *Strophius* and Masset as *Agamemnon* all seemed as though their delivery of their parts would end in an Offenbachian measure.

Madame Vieuxtemps, the wife of the celebrated violinist, died at St.-Cloud, after a short illness, in her fifty-third year. Born at Vienna, she acquired at an early age a reputation as a pianist, which was afterwards eclipsed by her success on the stage. In 1836 she appeared at the Théâtre Leopoldstadt, as *Cherubino* in 'The Marriage of Figaro.' After her marriage she forsook the stage, and went with her husband on all his voyages, accompanying him on the piano when he did not need the aid of an orchestra.

Herr Richter succeeds to the place of Herr Hauptmann as Cantor to the Thomas Schule at Leipzig.

Herr Anselm Huttenbrenner, a composer who was a contemporary of Beethoven and Schubert, died the other day at Graz.

Royalty, including its dual imitation, is just now much engaged with music. The Duke of Saxe-Coburg-Gotha, says the *Revue et Gazette Musicale*, intends for the future to take the direction of his theatre into his own hands, and the ex-King of

Hanover is employing his leisure at Hietzing in the publication of his own compositions.

MISCELLANEA

Rain and Rivers in Abyssinia.—The *Athenæum*, No. 2120, page 835, states that our illustrious countryman, Sir R. Napier, has become a Member of the Royal Geographical Society. The same page of the *Athenæum* gives the report to that Society of Mr. Markham, who was the official geologist to the Abyssinian Expedition. In it are these three remarkable passages: "The country to the south of the river Tacaze formed an elevated plateau 10,500 feet high, cut through by ravines of enormous depth." "The two plateaux (Wadela and Talanta) are of the same height, about 9,200 feet, where separated by the ravine, and it is evident they once formed a single vast mass of columnar basalt, the river Jita having in the course of ages gradually cut its way down to a depth of 3,500 feet." "Geologically, the Magdala district formed a portion of the basaltic plateau of Talanta, detached and furrowed by the action of water during vast periods." Practically, the puzzle of all antiquity, *fontium qui celat origines Nilus*, has been forced to yield up his secrets to British enterprise. Bruce, Speke, Grant, Baker (perchance Livingstone) and Sir R. Napier have lifted his veil. Theoretically, Sir R. Napier has stamped his early water-slopes with the British doctrines of "Rain and Rivers," enunciated a century ago by our glorious but yet unappreciated countryman, Hutton. No "convulsion of nature," no "glacial epoch"; but, as I have said, rain is the chisel which, in the hand of the Almighty sculptor, has given form to the entire surface of the earth, after the block has been lifted by fire.

GEORGE GREENWOOD, Colonel.

Brookwood Park, Alresford, June 22, 1868.

The Exploration of Darien.—It would not be too late, even now, for one of our representatives to direct the attention of Parliament to the pecuniary advantages that would result to the commerce of Great Britain and the Colonies from the opening of a passage for ships between the Atlantic and Pacific. Rear-Admiral Davis, in his report to the Secretary of the United States Navy, calculates, from the very incomplete American returns for 1857, that the saving to Great Britain, France and the United States from such a passage would have been in that year 48,130,208 dollars, or 10,829,296*l.* 16*s.* But a calculation based upon the Board of Trade Returns for 1866 ('Statistical Tables relating to Foreign Countries. Part 10,' and 'Statistical Tables relating to Colonial and other Possessions of Great Britain'), will show that the saving to Great Britain alone, in 1864, if a ship canal had then been open, would have been about 10,000,000*l.*, a sum much larger than the total cost of constructing such a work would have amounted to. Surely, if so much would have been saved that year by a canal, as much is annually lost by the want of one. Viewed in this light the question of Inter-oceanic Communication may, perhaps, be considered worthy of attention by some of our patriotic legislators. Detailed information on the subject will be found in three papers read before the Society of Engineers in February and March, in a series of letters in the *Mining Journal* from September last to May, and in Vol. VI. of the *Transactions of the Ethnological Society*.

E. CULLEN.

Wearing a Rose in the Ear.—This is purely numismatic. The Tudors introduced a full-blown rose upon their coins; it was the united York and Lancaster badge: you may see it on some of Edward the Sixth's coins, stuck close alongside of his ear, the full front-face being shown. Elizabeth placed the rose behind her head, just where the ladies now carry the *chignon*. The virgin Queen had a special coin of the denomination of *three farthings*, with the rose very prominently marked; from this circumstance evidently arose the allusion in 'King John,' act i. sc. 1,

That in mine ear I durst not stick a rose,
Lest men should say, "Look, where three-farthings goes!"
The point arises from the fact that the three-farthing

piece had a rose, but the halfpenny and penny pieces had none. I conclude with the following extract from Mr. Hawkins's valuable work on 'The Silver Coins of England,' which will set the matter fully before your readers:—"As the smaller denominations of coin were of values, and consequently of sizes, very closely approximating to each other, the odd and alternate pieces were distinguished by a rose . . . upon the sixpence, threepence, three-halfpence, and three-farthings, while the shilling, groat, halfgroat, penny, and half-penny were without it."—P. 148. Thus it appears that "the rose" formed the recognized distinction between these coins.

A. H.

Frescoes in Naples.—We must record the discovery of frescoes in the church of St. Angelo, in Formis, a few miles from Santa Maria de Capua. It was built by Pandolfo the father, and by Pandolfo the son, both Lombard princes, about the tenth century. During the many political vicissitudes of the country, it passed into various hands; but, not to enter into any detailed notice of these, the abbacy was granted by Ferdinand to his private secretary, the Abbat Caprioli, as a recompense for services otherwise ill required. The church of St. Angelo, in Formis, is a perfect Christian Basilica, and is adorned with frescoes of a high antiquity. On the arch above the grand entrance is the figure of the angel Gabriel with a long rod, like a sceptre, in one hand, and a globe in the other, on which were written some words in Greek. A Latin inscription, however, is well preserved in Lombard characters. Above the arch, inclosed in an oval, is the Virgin, supported by two angels; beneath, in the porch, are other pictures, descriptive of faith in the lives of St. Benedict and St. Placidus. Entering the church, the Universal Judgment is represented on the inner door opposite the high altar, and this great picture, the first that is known to have been painted on this subject, proves that the poem of Dante had long been a Christian legend. I have given this slight sketch of these pictures before entering on their character, which is eminently Italian, in the opinion of Salazaro; and, if so, there is glorious proof that the Neapolitan school of painting was flourishing before the time of Cimabue. Vasari, indeed, declared that there was a lacuna in Italian Art during this period, and that Cimabue it was who began to throw light on the prevailing darkness; but the discoveries in St. Angelo, in Formis, and of those in the monastery of Domina Regina, prove that there was no suspension of the labours of the Neapolitan school. It has been the great honour of Salazaro to restore to the world these valuable and important frescoes. The municipality of Capua seems to have been ignorant of the treasures under its jurisdiction, whilst the titular Abbat Caprioli was equally ignorant and much more careless. "With a rental," says Salazaro, "of 25,000 a year from the funds of the Abbey for the exercise of religion and the preservation of the church, the 'good Abbat' for many years has given no thought to the state of the church, which has been whitewashed in its most beautiful parts." General Garibaldi, in 1860, on hearing these facts, restored by decree the rental to the services of the church, and to those to whom they of right belonged; but after a long correspondence with the Government, it has been given back to Caprioli, and the Basilica remains in the same state of abandonment, the Abbat refusing to spend a farthing. The Provincial Council of Caserta, however, to its credit, has come to the rescue, and, in a letter to the Director of the Museum, begged him to send over some one to superintend the restorations. A few days ago, therefore, Cavaliere Salazaro and Signor Ruggiero, a well-known architect, went over, and were received by a commission of the municipality of Caserta. The works have been already commenced, and very shortly, let us hope, one of the most interesting historical monuments will be restored, to the honour of the Neapolitan school and the gratification of all lovers of Art.

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12 Dessert Forks	1 11 0	2 0 0	2 4 0	3 10 0
12 Dessert Spoons	1 3 0	1 10 0	1 12 0	1 15 0
12 Tea Spoons	1 3 0	1 10 0	1 12 0	1 15 0
6 Egg Spoons, gilt bowls	10 0	12 0	12 0	13 6
3 Sauce Ladles	6 0	8 0	8 0	9 0
1 Gravy Spoon	6 6	9 0	10 0	11 0
3 Salt Spoons, gilt bowls	3 4 0	4 0 0	4 0 0	4 6 0
1 Mustard Spoon, gilt bowl	1 8 0	2 0 0	2 0 0	2 2 0
1 Pair of Sugar Tongs	2 0 0	3 6 0	3 6 0	4 0 0
1 Pair of Fish Carvers	1 4 0	1 10 0	1 10 0	1 10 0
1 Butter Knife	2 6 0	4 0 0	5 6 0	6 0 0
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1 Sugar Sifter	3 8 0	4 6 0	4 6 0	5 0 0
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3½-inch fine Ivory balance handles	13 0	10 6	5 0
4-inch Ivory balance handles	18 0	14 0	5 9
4-inch fine Ivory handles	21 0	16 0	5 9
4-inch Best African Ivory handles	28 0	21 0	8 0
Ditto, with silver ferules	34 0	27 0	12 0
Ditto, carved handles, silver ferules	42 0	35 0	13 6
Nickel electro-silver handles	53 0	45 0	15 6
Silver handles, of any pattern	35 0	19 0	7 6
Bone and Horn Handles.—Knives and Forks per Dozen.	84 0	54 0	21 0
White bone handles	£. s. d.	£. s. d.	£. s. d.
Ditto balance handles	13 6	11 0	4 0
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Good White Wool Mattresses	1 8 6	1 11 6	1 14 6
Extra Super do. do.	1 14 0	2 3 0	2 7 0
Good Horse Hair do.	3 0 0	3 13 0	4 1 0
Extra Super do.	2 5 0	3 18 0	3 6 0
German Spring Hair Stuffing	3 10 0	3 18 0	4 10 0
Extra Super do.	3 12 6	4 7 6	4 15 6
French Wool and Hair Mattress for use over spring	4 10 0	5 10 0	6 0 0
Extra Super do. do.	3 17 0	5 0 0	5 11 6
Feather Beds, Poultry, in good Tick	1 16 0	2 7 0	
Do. do. Grey Goose, in Bordered Linen	3 10 0	5 0 0	5 11 6
Do. do. best White do. in best Linen	4 17 0	6 17 6	7 12 6

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